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MOVIE MAKERS

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THE MAGAZINE FOR 8 mm. & 16 mm. FILMERS

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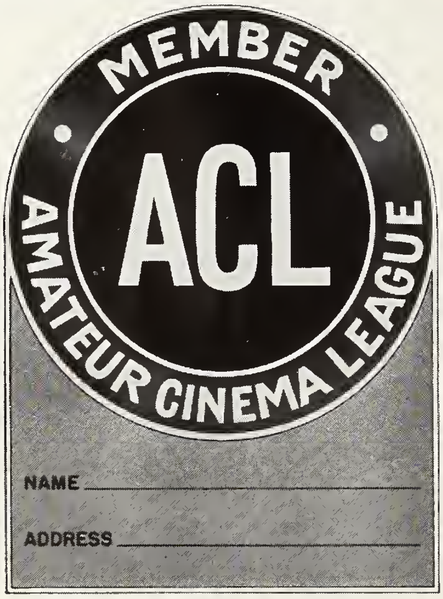

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420 Lexington Avenue, New York 17, N. Y.

January 1951

TO ALL ACL MEMBERS:

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Wearing the ACL pin at all times will give fellow members and others the opportunity to recognize you immediately as a member of the world wide association of amateur movie makers—the ACL. You, in turn, will spot other members at home, on location, on vacations, at club meetings, anywhere!

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The decal, carrying out the same rich color scheme of the pin, has many practical uses. Its 2¼″ by 3″ size gives you ample room to letter in your name and address for identification of your equipment. You can apply it to your camera and projector cases, gadget bag, film cans, on your car or home windows, or any other smooth surface you wish. *Two ACL decals will be mailed to you with our compliments.* Additional decals may be ordered at $.25 each or 5 for $1.00.

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Cordially,

James W. Moore

JAMES W. MOORE
Managing Director

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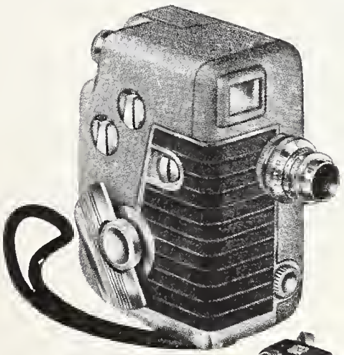

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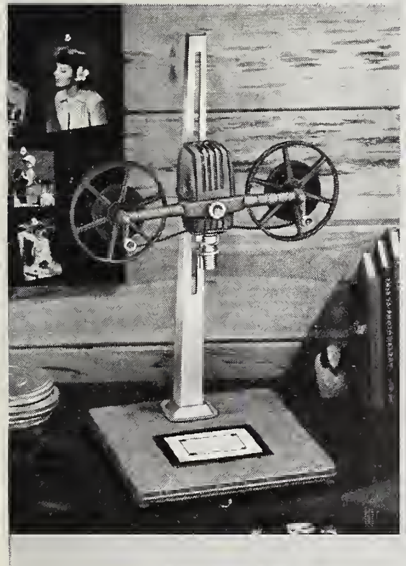

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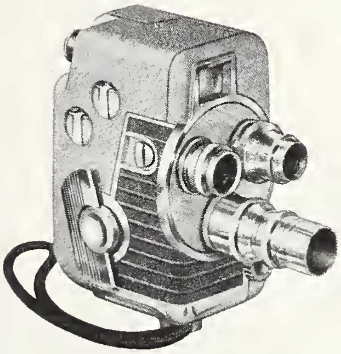

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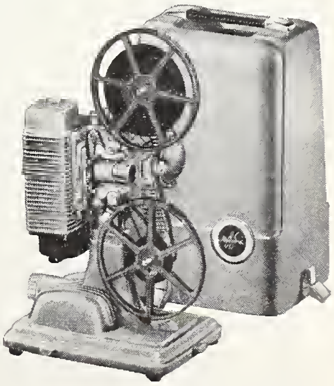
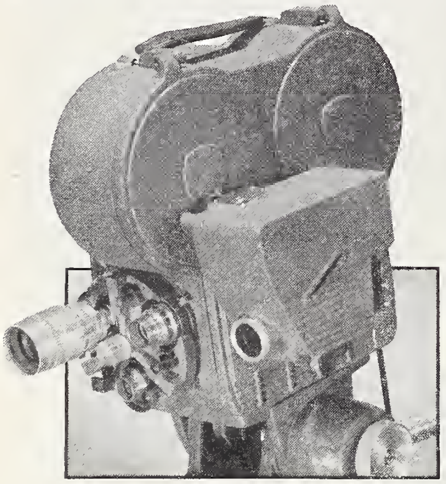


We have often been asked...



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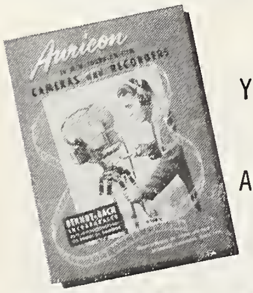

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MOVIE MAKERS

THE MAGAZINE FOR 8mm & 16mm FILMERS
Published Every Month by
AMATEUR CINEMA LEAGUE

January
1951

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Cover photograph by Ken Davis

JAMES W. MOORE
Editor

DON CHARBONNEAU
Consultant Editor

ANNE YOUNG
Production Editor

JAMES YOUNG
Advertising Manager

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CHANGE OF ADDRESS: a change of address must *reach* us at least by the twelfth of the month preceding the publication of the number of MOVIE MAKERS with which it is to take effect.

Closeups—What filmers are doing

AUGUST BARTHOLET, ACL, of Forth Worth, surveys the region for a good movie shot while on vacation at Paradise Ranch, in Colorado.

We were most pleasantly surprised by the holiday greetings sent us from Italy's leading amateur cinema organization, I.C.A.L. Milano. Achille de Francesco, ACL, in the name of the club, sent us via airmail a *panettone* by way of wishing us a Merry Christmas. For the benefit of the uninitiated (which up until now included this writer), a *panettone* is an Italian holiday cake-bread, made in an enormous loaf measuring, roughly, fifteen inches in height and ten inches in diameter. It was delicious and added a gay and different note to our Christmas celebrations.

Across the Threshold: Back from Mexico, Ten Best winner Esther Cooke, ACL (of Albany, N. Y., when she stays home), called on us to say she had more exciting material to fill out her *Nextdoor Neighbor,* the prize film . . . B. C. Scherzinger, ACL, on one of his frequent business jaunts to New York City, stopped by to tell us of the civilian defense films planned for production by the Cincinnati Movie Club, of which he is vicepresident . . . Grace Lindner, ACL, one of last year's Honorable Mention winners, came in from Kenmore, N. Y., with an entertaining reel of random 8mm. footage tied together cleverly with popular song themes, old and new.

George Handwerck, ACL, from Miami, was interested in tips on filming our sprawling metropolis . . . Peter S. Bezek, a member of the Chicago Cinema Club, ACL, spent a few minutes with us detailing the club's plans for the coming year . . . C. H. O. Weavind, an officer of the Amateur Cine Club, ACL, of Johannesburg, in South Africa, on a flying business trip to this country, took time out between planes to meet us and extend personal greetings from the Jo'burg group.

Also George Bell and Austin Riggs, ACL, brought in their films of mountain climbing in Peru, the mountain they selected for their climb being Yerupaja, second highest in that country at 21,760 feet. We were properly impressed and made a mental note to give up our idea of trying this sport one day.

Southern exposing at Hollywood, Fla., are George Merz, ACL, and Mrs. Merz, of Clifton, N. J., while down the coast a few miles at Miami are George Mesaros, FACL, and Mrs. Mesaros, of Long Beach, N. Y. Also wintering in Florida are B. T. Behrens, ACL, and his missus, from Asheville, N. C. . . . Ralph E. Gray, FACL, has parked his trailer for the winter at Phoenix, Ariz., with Fred C. Ells, FACL, another trailerite, choosing Santa Monica, Calif., for the cold months.

Latest release by the Motion Picture Bureau of the New York Central System is the film, *It's A Deal,* running twenty minutes of monochrome sound on film. Frederick G. Beach, FACL, formerly technical editor of Movie Makers, is supervisor of the Bureau. *It's A Deal* dramatizes the damage which can result from improper handling of high class freight; a special car equipped as a traveling theatre will present the picture to freight-handling personnel of the N.Y.C. system.

Movie Makers announces with sincere regret the death on December 9, 1950, of Joseph M. Bing, of New York City. A Charter Member of the Amateur Cinema League, Mr. Bing was an outstanding figure in the field of still photography, where his honors included Honorary Fellowship in both the Royal Photographic Society and the Photographic Society of America.

MRS. JOHN BRUCE, ACL, of New York City, models the traditional pose of African hunters.

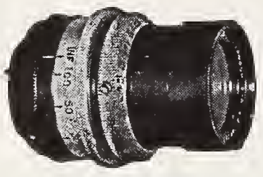
Mrs. John Bruce, ACL, of New York City, is off again to East Africa, taking with her the edited film shot there last year. She is interested this time in obtaining material needed to fill in the gaps created by a jammed camera last time. We shall look forward to seeing more of this colorful and fascinating scene.

It is now our pleasure and privilege to extend, on behalf of the entire ACL staff, our warm appreciation for the many holiday greetings and remembrances received during the Christmas season. We wish all of you a rewarding and peaceful 1951.

Whigam

AN ANNUAL EVENT for A. Theo Roth, ACL, of San Francisco, is his movie party for the neighborhood kiddies during the Christmas holidays.

JEAN F. SCHWEIZER, a member of the Vailsburg Cine Club, near Irvington, N. J., demonstrates Father's-Dream-Come-True on Christmas morn.



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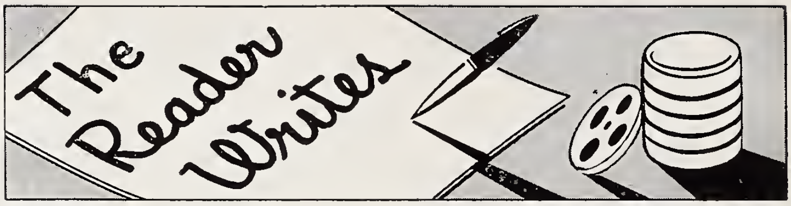

This department has been added to MOVIE MAKERS because you, the reader, want it. We welcome it to our columns. This is *your* place to sound off. Send us your comments, complaints or compliments. Address: *The Reader Writes*, MOVIE MAKERS, 420 Lexington Ave., New York 17, N. Y.

OVERWHELMED

DEAR MR. MOORE: Your letter of November 29 was waiting for me on my return to Hartford from the West Coast yesterday. I can assure you that I am overwhelmed by the honor you have bestowed on my film, *The Gannets*.

Your earlier mysterious letters had really kept me awake nights, since they indicated which way the wind might be blowing. But I had not dared to hope that this particular film would win the coveted Hiram Percy Maxim Memorial Award.

I wish to extend to you and the other members of your staff my most sincere thanks and appreciation for the consideration you have given my work.

WARREN A. LEVETT, ACL
West Hartford, Conn.

DELIGHTED

DEAR ACL: It goes without saying that Mrs. Turner and I were delighted that *The Barrier* won a place among the Ten Best Amateur Films of 1950. The award leader arrived today. It looks fine and seems a most appropriate form of recognition. GLEN H. TURNER, ACL
Springville, Utah

GREATEST PLEASURE

GENTLEMEN: Your communication of this week advising me that my film, *Circus Time*, has been honored by being selected as a Ten Best winner has afforded me the greatest pleasure and joy. To all of you on the ACL staff my many thanks for awarding me this great honor. GEORGE MERZ, ACL
Clifton, N. J.

VERY HAPPY

DEAR FRIENDS: I have just received your letter informing me of the Ten Best awards for 1950, and I am very happy that my film, *Green River Expedition*, was counted "in." Please send me some extra December magazines as soon as they are off the press.

AL MORTON, FACL
Salt Lake City, Utah

AMAZED

DEAR MR. MOORE: I am amazed and delighted to know that *Albany's Tulip Festival* was chosen as one of the Ten Best Amateur Films of 1950. I am still breathless to think that a film of mine has won such distinction.

Aware that success is to be borne humbly, I shall, nevertheless, try to live up to the high standards set by the League. I hope that I shall be able to share with others the knowledge I have gained from past winners of your coveted awards. HELEN C. WELSH, ACL
Albany, N. Y.

THRILLED

DEAR ACL: I was thrilled beyond words when I received the notification that my *Hands Around the Clock* was selected as one of the Ten Best Amateur Films of 1950. The new certificate is very impressive and the color leader is excellent. Congratulations on the fine thought behind both of them.

BILL MESSNER, ACL
Teaneck, N. J.

VERY PLEASED

GENTLEMEN: Delores and I were certainly surprised and very pleased to receive a Ten Best certificate for our film, *Isle of the Dead*, in your 1950 Ten Best contest.

We are also very happy with the Ten Best color leader. In fact, we spliced it into our film the day we received it and have been especially proud to show the film ever since.

TIMOTHY M. LAWLER, JR., ACL
Kenosha, Wisc.

ATTAINMENT

DEAR SIRS: It was a thrill to receive your letter about my attainment in having been selected as one of the Ten Best with my picture, *Seminole Indians*. Many thanks to the Amateur Cinema League for their helpfulness and encouragement to the sincere movie maker.

ELMER W. ALBINSON, ACL
Minneapolis, Minn.

GREATLY PLEASED

GENTLEMEN: Mrs. Heise and I were greatly pleased and even more surprised to receive Honorable Mention for our film, *Caravan to Guatemala*. We proudly displayed our new leader when we showed our picture recently before the Amateur Movie Society of Milwaukee, ACL. We also are very grateful for the beautiful certificate.

DR. HERMAN A. HEISE, ACL
Milwaukee, Wisc.

APPRECIATION

DEAR SIRS: We wish to express our pleasure and appreciation for the honor which the Amateur Cinema League has bestowed upon us by placing *Paddle Up Front!* in the Honorable Mention class in connection with the Ten Best Amateur Films of 1950. The entire student body is pleased with our success in being cited for this achievement.

Ellis A. Ring
Audio Visual Education
Springfield College
Springfield, Mass.

WONDERFUL

Dear Movie Makers: It was wonderful seeing a picture of my home in the ACL magazine, and your write-up of *Bless This House* is a prize I shall always keep.

Grace Lindner, ACL
Kenmore, N. Y.

GRATIFYING

Dear ACL: It was indeed gratifying to learn that my film was selected by Movie Makers for Honorable Mention in the Ten Best contest of 1950. At this time, I would like to give credit to cast members Al Londema and Bill Langton, ACL, who worked so unselfishly with me during the filming of *I Walked a Crooked Trail.*

O. L. Tapp, ACL
Salt Lake City, Utah

LEADERS FOR PAST FILMS?

Dear Mr. Moore: I was, of course, delighted to receive your letter about my circus picture winning a Ten Best place in 1950. Also, the new award leader is mighty fine.

In this connection, would it be possible for you to make similar leaders for me, bearing the dates 1944, 1947 and 1948, for my Ten Best and Honorable Mention winners of those years? Naturally, I would expect to pay you for them.

Oscar H. Horovitz, ACL
Newton, Mass.

Yes, we can do so. Through the foresight of the League's Technical Director, we are in a position to supply exactly similar Maxim Award, Ten Best or Honorable Mention award leaders, 8mm. or 16mm., for any past year that winners desire.

These leaders, however, must be made on special order, and the success of the undertaking will depend on the volume of orders we receive from past winners. Costs will be $1.00 for the 8mm. size, $1.50 for the 16mm., and in Kodachrome, of course. If, as a previous award winner, you are interested, let us hear from you.

NO FILMING FROM TRAINS

Dear ACL: Recently, while coming across New York State on a New York Central train, I was questioned by an FBI agent for shooting movies out of the train window along the route of the Barge Canal.

Cautioning me not to take any more such pictures, the agent stated that photography from train windows was prohibited but that there has been no public announcement of the ruling.

I thought that this incident, obviously resulting from our country going on a war footing, was worth reporting to the Amateur Cinema League.

William Wessel, ACL
Bronxville, N. Y.

Thank you very much, Mr. Wessel. The ACL has inquired into this incident with responsible officials of the New York Central Railroad, and we have received from them the following information:

The New York Central has received no notice from any Washington source of such a federal prohibition. However, they say, all railroads today are discouraging picture taking either from their trains or on railroad property—which they have every right to do if they think best. Specifically, all of NYC's train personnel and their line's roving railroad police have been charged with enforcing this purely company decision. The Federal Bureau of Investigation, says Central, is not involved.

The ACL, in the light of this report, urges its members to employ mature judgment and circumspection in their future filming.

THE SWAP SHOP

In this column Movie Makers offers its readers a place to trade items of filming equipment or amateur film footage on varied subjects directly with other filmers. Commercially made films will not be accepted in swapping offers. Answer an offer made here directly to the filmer making it. Address your offers to: *The Swap Shop, c/o* Movie Makers.

EXCHANGE CLUB BULLETINS

Dear Movie Makers: We members of the Wanganui Amateur Cine Society would like to exchange our club bulletin for any others published by amateur movie clubs in the United States or overseas.

T. Ruscoe
Librarian
Wanganui Amateur Cine Society
15 Mawae Street
Wanganui, New Zealand

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Dear Sirs: I am anxious to obtain good original 8mm. Kodachrome footage of Honolulu, San Francisco and New York City, in exchange either for raw film or equal Kodachrome footage of Melbourne and environs, taken from a tripod. Please write me airmail.

Noel R. Abrecht
294-298 Little Collins Street
Melbourne, Australia

BRAZIL IN 16MM.

Dear Fellow Filmers: I am interested in swapping 35mm. color slides and 16mm. color movies of Brazilian subjects for scenes in your country. Let me hear from you—air mail, please.

Francisco Silva, Jr., ACL
Caixa 251-B
Sao Paulo, Brazil, South America

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James Spencer Elliott, *Montreal, Canada*
Emil Charles Fitzpatrick, *New York City*
D. H. Stewart, *Hong Kong*

* * *

IN FILMING ON SNOW you can avoid having the tripod tips sink down by mounting them on ski-pole rings or small pieces of plywood.

* * *

George L. Beyers, *Fort Smith, Ark.*
Jack Greenberg, *Philadelphia, Pa.*
Gerdie Holzman, *Cleveland, Ohio*
Engelbert E. Sercu, *Rochester, N. Y.*
Dr. Leon Tempkin, *Brooklyn, N. Y.*
W. Vendeville, *San Francisco, Calif.*
Mr. & Mrs. Ralph A. Behr, *Denver, Colo.*
Joseph Mayerschoff, *Philadelphia, Pa.*
Geo. W. Thompson, *Chicago, Ill.*
Dr. E. J. Chapman, *Asheville, N. C.*
A. L. Clark, jr., *Port Neches, Texas*
Robert Coulombe, *San Francisco, Calif.*
Plainfield Cinema League, *Plainfield, N. J.*

O. R. Powell, *Asheville, N. C.*
Dr. Robert Schell, *Swannanoa, N. C.*
Dr. Henri I. Berlowe, *White Plains, N. Y.*
Mrs. M. O. Carmichael, *Klamath Falls, Ore.*
Norbert Ruhland, *Ottawa, Ill.*
Lawrence Iwamoto, *Honolulu, T. H.*
Madison Movie Club, *Madison, Wisc.*
Ethyl M. Peasgood, *Bethel, Alaska*
German L. Vazquez, *Madrid, Spain*
Paul Zrichuk, *Toronto, Canada*
Ralph Albee, *Watsonville, Calif.*
Mrs. Edith K. Combes, *Sheffield, Mass.*

Amateur Cinema Club of Buffalo, *Buffalo, N. Y.*
Lawrence H. Moore, *Salt Lake City, Utah*
CWO Kenneth E. Roberson, *c/o PM. New York City*
Cinema—16—Club, *Omaha, Neb.*
N. P. Hariharan, *Jagathy, India*
John Heitman, *Park Ridge, N. J.*
Anne M. Evans, *Pleasantville, N. Y.*
Ellis Krohn, *Oneonta, N. Y.*
Mrs. Andrew Winton Roth, *New York City*
Gene Arneson, *Kenosha, Wisc.*
Modestino Deloy Gibbon, *Asuncion, Paraguay*
Prudencio Llach Hijo, *Santiago de Maria, El Salvador*
Capt. R. W. Orrell, *Cardinal, Va.*
Ronald Flint, *Johannesburg, South Africa*

Dr. W. J. Huddleston, *Denver, Colo.*
Kenneth F. Klein, *Los Angeles, Calif.*
Angus P. McIntyre, *New York City*
D. B. Morrison, *White Plains, N. Y.*
John J. Rice, *Wilkes Barre, Pa.*
George Sherman, *Gloversville, N. Y.*
W. H. Boxman, *Narberth, Pa.*
Charles W. Gabler, *Los Angeles, Calif.*
Fred A. Gabler, *Van Nuys, Calif.*

NEW ACL MEMBERS

A warm welcome is extended to all of the new ACL members listed below. They have been elected to and joined the League since our last publication. The League will be glad to forward letters between members which are sent to us *with a covering note* requesting such service.

J. S. Morgan, *San Angelo, Texas*
Blaney B. Blay, *Elgin, Ill.*
Francis X. Dalton, *Cincinnati, Ohio*
Pelham Camera Club, *New York City*
Fred W. Pembleton, *Fort Wayne, Ind.*
James Pollak, *Brooklyn, N. Y.*
Edward Seltzer, *New York City*
Louis D. Knowles, *Washington, D. C.*
A. H. Lochner, *University Park, Md.*

Springfield College, *Springfield, Mass.*
R. E. Vetter, *Calvary, Wisc.*
Cpl. Harrison W. Gaston, *San Francisco, Calif.*
L. E. Houston, *Toronto, Canada*
Dr. J. Vernon Scott, *Los Angeles, Calif.*
E. A. Chamberlain, *Detroit, Mich.*
Robert Victor Hindmarsh, *Whitby, England*
Mrs. J. R. Lofgren, *Bloomfield, Iowa*
Percy Hulbert, *Manchester, Conn.*
Frank Repash, *Allentown, Pa.*
Cape Town Photographic Society, *Cape Town, South Africa*
Willy Hald, *New York City*

Tjon-A-Tjoe Frederik Hendrik, *Willemstad, N.W.I.*
Earl L. Kochenderfer, *Boston, Mass.*
J. Ashby Miller, *Louisville, Ky.*
Dr. H. M. Tymvios, *Nicosia, Cyprus*
Armand F. Cole, *Washington, D. C.*
W. Godsell, *Washington, D. C.*
W. J. Doherty, *Briarcliff Manor, N. Y.*
John Galloway, *Calgary, Canada*
Nils Sandstrom, *Brooklyn, N. Y.*
Harry A. Shapiro, *Montreal, Canada*
George Planje, jr., *c/o FPO, San Francisco, Calif.*
E. G. Brown, *Toronto, Canada*
W. W. Cherry, *Toronto, Canada*
William E. Gregory, *Birmingham, Ala.*
Alphonse M. L. Paolantonio, *Johnston, R. I.*
Harvey Weinstock, *New York City*

* * *

FAMOUS MOTION PICTURES of the early days in film history are being added to the study collection at George Eastman House, the world photographic center in Rochester, N. Y.

* * *

Dr. M. Neal Benjamin, *Barbourville, Ky.*
Mrs. A. J. Castillo, *Portland, Ore.*
A. Weir Eckenswiller, *Weston, Canada*
Franklin County Camera Club, *Greenfield, Mass.*
Jack E. Gieck, *Detroit, Mich.*
Edward V. McKenna, *Malden, Mass.*
Earl O. Price, *Lakeport, Calif.*
Halbert F. Speer, *New York City*
E. M. Tyler, *Washington, D. C.*

Ivan Clyde Collins, *LaPorte, Ind.*
John E. Clardy, *Tucumcari, N. M.*
Col. Edwin E. Hebb, *Detroit, Mich.*
Radio-TV Office, Iowa State Teachers College, *Cedar Falls, Iowa*
Dr. Donald E. Moore, *Decorah, Iowa*
SFC Ralph B. Gordner, *c/o PM, San Francisco, Calif.*
Robert W. Kruger, *Jersey City, N. J.*
Oscar Perlberger, *New York City*
William Rizzo, *Chicago, Ill.*
Oscar L. Van Horn, *Newark, N. J.*
James L. Howard. *Denver, Colo.*
Victor Kaufman. *Hamilton, Canada*

Parkchester Cinema Club, *New York City*
Noel R. Abrecht, *Camberwell, Australia*
Leonard Chertok, *New York City*
Mrs. Mildred Cooper, *Hollywood, Calif.*
Anton Kroft, *Chicago, Ill.*
Edwin John Robinson, *Belleville, N. J.*
Ira D. Staggs, *Baker, Ore.*
John I. Stroud, *Moorestown, N. J.*

John E. Brecht, *Cincinnati, Ohio*
J. B. Dalton, *Abilene, Texas*
Hal H. Harrison, *Tarentum, Pa.*
John C. Pertgen, *Chicago, Ill.*
Roger H. Rosen, *Denver, Colo.*
Dr. S. L Siegler, *Brooklyn, N. Y.*
H. M. Alarid, *Gabbs, Nev.*
Irwin M. Auerbach, *Brooklyn, N. Y.*
Hon. J. D. Begin, *Dorchester, Canada*
V. J. Penso, *Cape Town, South Africa*
Kenneth S. Redford, *Harrison, N. Y.*
Dr. A. Richler, *Montreal, Canada*
Louis Roberts, *Long Island City, N. Y.*
Ormal I. Sprungman, *San Diego, Calif.*

* * *

IN COLD WEATHER when your camera is taken indoors, vapor condensation forms on the lens. This dampness should be removed with lens tissue or allowed to dry off before using the camera.

* * *

Howard Branston, *Brooklyn, N. Y.*
Arthur G. Schoenlaub, *Hasbrouck Heights, N. J.*
Richard Gutmann, *New York City*
John Yurchak, *Philadelphia, Pa.*
Margaret Ketchum. *Detroit, Mich.*
Robert E. Rice, *Duncan, Okla.*
William Zucconi, *Red Bank, N. J.*
Landsforbundet Danmarks Filmamatorer, *Kobenhavn, Denmark*
W. M. Reese, *Smethport, Pa.*
Otto J. Slatinsky, *Chicago, Ill.*
Charles R. Smith, *Dayton, Ohio*

Richard R. Bard, sr., *Perry, Iowa*
Robert J. Durr, *South Bend, Ind.*
Ernesto Fink, *Mexico, D. F.*
W. E. Fraley, *Abilene, Texas*
Lloyd H. Henry, *Keokuk, Iowa*
Abe Reisberg, *Brooklyn, N. Y.*
Phillipp G. Malmberg, *Daytona Beach, Fla*

Lewis C. Wollaston, *Alliance, Neb.*
Denman Cadden, *Ecorse, Mich.*
Tom Camarco, *Hartford, Conn.*
Raymond S. Carter, *Melbourne, Australia*
Leo Cogan, *Montreal, Canada*
Richard K. Dean, *Glens Falls, N. Y.*
Jack J. Fanburg, *Oakland, Calif.*
John F. Fay, *Forest Hills, N. Y.*
Guy S. Howell, *Allen Park, Mich.*
Robert Howell, *River Rouge, Mich.*

Perrin Husted, *Brooklyn, N. Y.*
Nicholas S. Kalapos, *Detroit, Mich.*
Stanley R. Kelley, *Portland, Ore.*
Harry Meade, *New York City*
Omaha Movie Club, *Omaha, Neb.*
Edward O'Neil, *Havre, Mont.*
Jackson B. Pokress, *New York City*
August P. Rossi, *Taylor Center. Mich.*
George A. Stacey, *Allen Park, Mich.*
Mitz Stramake, *Ecorse, Mich.*

John M. Vollmerhausen, *Allen Park, Mich.*
Marcus J. Ware, *Lewiston, Idaho*
George R. Bennett, *Buffalo, N. Y.*
Dr. Alvin A. Goldhush, *Bay Shore, N. Y.*
Jack Klein, *Trenton, N. J.*
Yale Robert Burge, *New York City*
Dr. Raymond H. Dix, *Detroit, Mich.*

Pedro A. Sifre Franco, *Rio Piedras, Puerto Rico*
Harry J. Frederick, *Pittsburgh, Pa.*
George B. Guthrie, jr., *Bartlesville, Okla.*
F. T. Lindquist, *Chicago, Ill.*
Charles H. Lowry, D.D.S., *Logansport, Ind.*
Leslie J. Mahoney, *Phoenix, Ariz.*
Dr. A. C. Clarke Mills, *Weston, Canada*
Murray L. Pallas, *New York City*
Henry Wandler, *New York City*

GETTING "THE GANNETS"

Patience, planning and a sense of humor were key components of 1950's Maxim Award winner

WARREN A. LEVETT, ACL

LOOKING back on it now, I suppose that my picture, *The Gannets*, had its true beginnings somewhere about 1946. I had been invited to a meeting of the Hartford (Conn.) Cinema Club, that annual December meeting at which the Maxim Memorial Award winner for the year was shown. That started it, I'm sure.

But don't get me wrong. I'm definitely *not* trying to suggest that I promised myself that very evening that "*some*day I *too* would achieve that august honor." Far from it. All I can honestly claim is that the evening's screening opened my cinematic eyes. I began to look beyond record shots of the family and aimlessly unorganized vacation reels. I began to realize that the dough of technical competence must be leavened with the yeast of creative imagination, if ever it was to rise above the daily loaf of bread. Put more directly, I was getting itchy with ideas. About then, a used Cine-Kodak Special crossed my path with a beckoning price tag. I grabbed it up and felt I was ready for the Big Effort.

FIRST VISIT IN 1947

But where to go? Well, the Gaspé Peninsula of Canada had always intrigued our family, so vacation time in 1947 found us touring that fascinating section. I shot sequences of the usual stuff, I suppose: farming, fishing, the little gray villages and the like. But as with all tourists, we gravitated inevitably to the pull of Percé and Bonaventure Island. There the fabulous, flapping gannet colony on the island proved of absorbing interest, and much more film was exposed than the lighting conditions warranted. But, in spite of rain and fog, enough usable footage was secured to put together an organized picture of sorts called *Le Gaspé*. Locally, it enjoyed a modest success. When, in 1948, I submitted it in the ACL Ten Best contest, the picture got nowhere.

BACK AGAIN IN 1949

But the gannets just wouldn't let me go. I had to return again. So, in 1949, we were again headed north, but this time with a single definite purpose in mind. Gaspé was out; *this* picture was to be all gannets. But, obviously, any film on just one subject had to be relatively short, unconditionally interesting and, if possible, quite a little bit humorous. Neither of the latter two conditions worried me. I knew from experience that these great, overgrown "gulls" were always interesting and at times ludicrously funny. The unanswered question was whether I would be able to bring back these qualities on film.

TECHNICAL PREPARATIONS

Leaving as little to chance as possible, I provided myself with a wide angle, 1, 2½, 4 and 6 inch lenses, all coated and all in the Cine-Kodak mount. Knowing from past experience that it is impossible to follow a fast-flying bird with a tripod-

Illustrations by Warren A. Levett, ACL

BONAVENTURE ISLAND, above, with Perce Rock in the background, was setting of *The Gannets*, Maxim Award winner for 1950. Producer's family play with tame growing birds, while at bottom (right of center foreground) can be seen the feeding routine described by author.

mounted camera, I hacked out from plywood a crude gunstock mount; it was to prove immensely valuable.

The lettering of the main title, credit title and end title was prepared in advance and taken along to be filmed on live action backgrounds. For the body of the film, I felt that subtitles were out; they would slow the picture's pace too greatly. A wire-recorded narrative and music seemed to be the answer; but at this time the final form of the narrative was still undecided.

EXPOSURE FOR KODACHROME

Looking over my 1947 film, I finally decided (despite advice to the contrary) to *take no pictures unless there was a bright sun.* Normally, in Gaspésia, this often is equivalent to a decision to take no pictures—period. But adult gannets are pure white and, in flight, should be filmed against the deep blue sky. Secondly, for flight scenes in slow motion, the maximum possible depth of focus would be needed when using telephoto lenses. And finally, a uniform light condition would greatly simplify the problem of exposure.

I finally settled on *f*/11 as the basic aperture for front or side lighted scenes at 16 fps camera speed. Actually, I extended this to cover gannets flying almost directly overhead, where they were back lighted. For, don't forget, the sun will shine right through the white, extended wing feathers. After processing, this exposure standard was found to be correct save under one condition. With the clear sun directly behind the camera, the gannets were slightly overexposed. This suggests an aperture halfway between *f*/11 and *f*/16 for the fully front-lighted plumage; but if it were used both the background and the sky would be too dark. Therefore, the ideal exposure standard seems to be *f*/11 under side lighting only.

WE LIVED ON THE ISLAND

With these preparations and decisions made, we were ready for the field. Being old Gaspésian travelers by this time, we frowned upon the mainland tourist accommodations and, instead, lodged ourselves with a fine old English family—the Arthur Majors—living directly on Bonaventure Island. Here we received board and room, boat rides and help in carrying our camera gear—all for a very modest sum. And when I mention help in toting the cameras, just consider that all of the five or six families who live on Bonaventure are on the west side of the island. The gannets occupy the cliffs three miles away—and all uphill—to the east.

In passing, it may be noted that I found an Army knapsack the easiest way to carry the movie camera, three or four lenses, an extra film chamber, film and the countless other gadgets with which we movie makers burden ourselves. This trip up the hill was made at least once a day for a filming session. Even when I had shot all the film I felt was necessary, I still crossed the island just to watch the birds. They honestly were that interesting!

FILMING FEEDING ROUTINE

Good weather favored us that trip, so that I was able to get, in a day or two, the basic pictures showing the locale.

SIZE AND SCALE of these powerful birds are suggested by still shot of John Major, of host family, holding a full-grown gannet.

Some specific characteristics of the birds which I wanted to show, however, presented a more difficult problem. For example, feeding the young birds is a most interesting procedure, in that the parents partly digest the food, and then regurgitate as the youngster thrusts his probing beak far down the throat of the older bird. Try as I would, I could not spot this walking cafeteria in action. When birds of this type are nesting they are very tolerant of humans, so I did not believe that my presence was disturbing them. But for almost a week I failed to see a single feeding operation. And then suddenly, one day, I saw it happen. Although my camera was not ready at *that* moment, I learned how to anticipate the feeding action, so that I could prepare for it swiftly in the future. With this foreknowlege, I soon had the feeding routine on film.

Still other sequences were pure luck. Consider a shot of the gannets diving for fish. Frequently they have to fly 100 miles or more a day looking for such food. But I stood on the cliff one sunny day with the camera wound, leveled and the 6 inch lens in place. Almost without warning a school of fish appeared a few hundred feet from shore. Instantly the air and water were filled with whirling, diving gannets; then, within thirty seconds, the fish were gone. But I had the scene recorded!

THE BIRDS BOW OUT

Obtaining the final scene for the film required the most patience, but afforded the greatest pleasure of achievement. Courtship ritual requires that loving gannets bow to each other. When one bird has been away, if only for a little time, he and his mate go into an animated bowing routine on being reunited. To get two lovers bowing was easy; but to find an absent minded gent, bowing to no one in particular was the design. Further, he had to be at the cliff's edge, so that the dark water served as a background. After innumerable false alarms, one such character was found, and he performed to perfection. The film now concludes—rather uproariously, it seems—with him bowing pompously as *The End* fades in over his head, and the narrative voice intoning: "*Thenk yuh! Thenk yuh very much!*"

NOW FOR THE NARRATIVE

Editing was relatively easy, with about 450 of 750 feet shot going into *The Gannets* and some 100 feet being discarded as below par. But the narration now began to plague me. Merely commenting impersonally about the gannets did not appear to be the answer, for previous experience with that method had shown its danger of becoming dull. Completion was delayed while a solution was sought. And then I saw the light—I would put the narration into the mouth of a gannet! After that there was no trouble. For, by impersonating a gannet, I could poke fun at the photographer himself and, of equal importance, retain in the film certain scenes difficult to include in any other way. There were, finally, numerous opportunities for humorous byplays—as in the ending cited above.

The musical background was

[Continued on page 33]

BEHIND-THE-LENS FILTERS

A reader sums up his simple system of cutting and using thin gelatin filters

HERMAN E. DOW, ACL

I HAVE followed with great interest the suggestions on behind-the-lens filtering presented by Homer E. Carrico, ACL. and Ernst Wildi, ACL, in *The Clinic* for October and December, respectively.

Every movie maker with more than one lens faces this same problem—the multiplicity of filters necessary to provide a complete set for lenses of different diameters. After lugging around for years a small satchelful of assorted filters and filter holders, I too decided that behind-the-lens placement was the answer. Here's the way I worked it out, using only the thin gelatin filters.

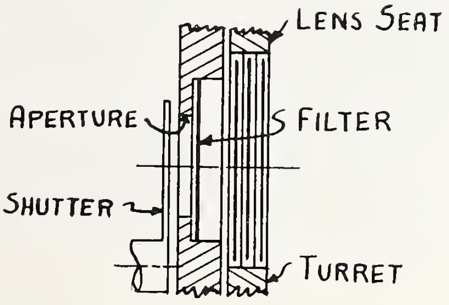


FIG. 1: Design of turret front camera and positioning of filter by friction are above.

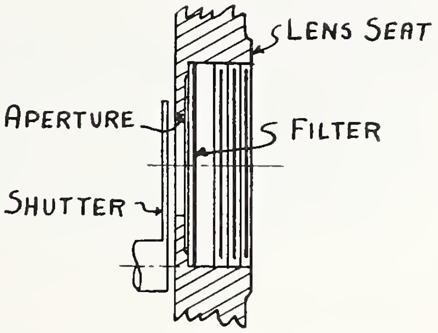


FIG. 2: Simplicity of single lens camera design permits holding filter with lens barrel.

My cameras were (and still are) the Filmo 70-DA and the Filmo 153-B, both 16mm. This combination of cameras gave me a turret type and a single lens type with which to experiment. I found that with both of them there was enough room between the rear of the lens barrel and the camera aperture to permit the insertion of a thin, lacquered gelatin filter. Whether this will be true with 8mm. cameras and other makes of Sixteens I am not in a position to say. But it is easy to determine. And it is certainly worth investigating.

With the turret-type camera there is every likelihood that enough room for the filter will exist, because of the necessity of designing the camera front to accept the turret mount. Indication of this will be seen in Fig. 1, diagraming the construction of a typical turret lens mount. With a single lens camera there is less surety of adequate room, but it can be checked easily.

Begin by unscrewing the lens from its threaded mount. Now measure the length of the lens barrel from its outermost thread to the extreme inner end of the barrel. A similar measurement should then be made from the front of the lens seat to the film aperture. Obviously, if the threaded length of the lens barrel equals the second measurement, there is not room for the filter as is. Any insertion under these circumstances would throw the lens out of focus. However, it is often possible in such cases to grind away the threaded portion of the lens barrel enough to create filter room. I have done this already to one of my lenses so that it might be used on the turret camera without rubbing against the camera face.

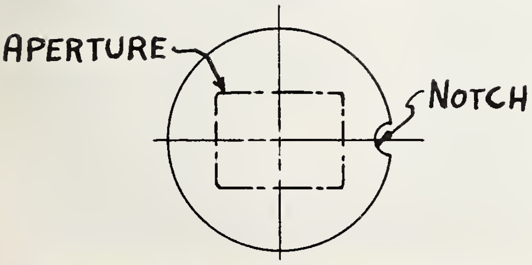
Assuming, then, that there is room in your camera to insert a gelatin filter, the next step is to create a filter unit of the correct diameter. With the turret front camera, this diameter should be just slightly larger than the circular opening in which it will fit. For, the snugness of this fit will be the only force holding the filter in place. It is recommended, therefore, that the diameter of the filter be .002 to .004 of an inch larger than the diameter of the opening. With the single lens camera, this oversizing is not necessary, since the rear end of the lens will hold the filter in place. See Fig. 2.

Having determined the correct diameter of the filter for my cameras (one size worked for both), I then ground out a hollow punch with which to stamp out the filter discs. Creation of a punch of this sort is desirable, since it assures that all filter discs cut by it will be of the correct and uniform size. The inside diameter of the punch was arrived at simply by trial and error.

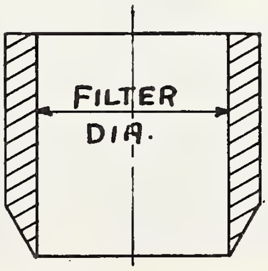
In use, the punch should be employed as follows: place a 2 inch square of gelatin filter, still in the protecting paper in which it comes, on a flat piece of hard wood. Position the punch on the filter square (I can cut four filter discs from the 2 inch piece), place another piece of wood on top of the punch, and then strike the wood sharply and squarely with a hammer. Properly done, one blow of the hammer will cut the filter cleanly.

The filter disc will now be lodged in the bottom end of the hollow punch. It may be removed from the punch by gentle pressure of the blunt end of the special tweezers, brought to bear only along the edge areas of the filter which will not be in front of the camera aperture. In fact, all handling of these gelatin filters should be done with the tweezers only.

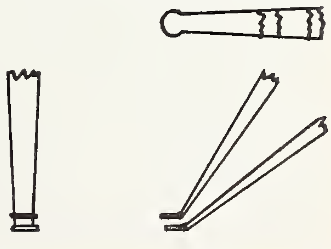
[Continued on page 33]



CENTRAL PORTION only of filter covers camera aperture, so it can be tweezered on edges and in notch.



HOLLOW PUNCH of exact diameter desired is helpful accessory in cutting uniform discs.



SPECIAL TWEEZERS are formed by bending tips of regular tweezers.

LOOK AT YOUR LIGHTING!

Is your interior lighting pleasant, honest, effective?

Here are more guides to good pictures indoors

Photographs for MOVIE MAKERS by LEO J. HEFFERNAN, FACL

LAST month, in *A Lighting Formula,* we defined pictorially the basic function of each of the four units in a well rounded lighting pattern. These units were, you should recall, the *key* light for illumination, the *fill* light to balance the shadows, the *back* light for glamour, and the *background* light for separation. In this presentation, the individual contribution of each of these units was separately illustrated, climaxed by a single picture in which these effects were combined in a harmonious, integrated whole.

EFFECTS CAN BE VARIED

However, it should not be assumed that the effects illustrated—either singly or in combination—are the only ones possible with this four-light formula. The end product may be as varied as is the willingness of the amateur cameraman to experiment. As he does so, there are three standards to which he should refer in the placement of each light.

These are (1) the position of the light in relation to the subject, whether front, side or rear of it; (2) the angle at which the light reaches the subject, whether from above, below or level with it, and (3) the nearness of the light to the subject. This latter decision will largely determine the intensity of effect of each unit, since a light 5 feet from a subject, say, gives four (not two) times as much illumination as the same lamp at 10 feet. Close lights, however, will be harsh and "hot," so that the cameraman continually must strike a balance between illumination level and lighting effect.

Learning to control and balance these three standards—position, angle and intensity—is largely a matter of training and trying. The observant cameraman will learn, bit by bit, to detect flaws in a lighting scheme. A too-intense highlight often may be eliminated simply by moving one's key unit slightly farther back. Or a too-dense shadow may be brought into balance by advancing the fill light. For some time, at least, it will serve the lighting novice well to plot out each setup on paper and then to check its effects later against the screen results.

GENERAL OR SPECIAL LIGHTING

In planning his effects, the cameraman should be guided overall by whether the scene in question calls for general-purpose or special-purpose lighting. Scenes in the former category are those in which no dictation of the script or the setting controls or delimits the lighting pattern. With such scenes, the producer may then design his lighting scheme to achieve simply the most *attractive* results with the subject concerned.

Special-purpose lighting, on the other hand, must be geared primarily to the effect called for. For example, your script may suggest a scene of gaiety and brightness, as at a children's birthday party; the lighting in such a case should naturally be sparkling, well balanced and high in key. Scenes of sadness, mystery or fear, however, are generally low in key, with only a few strong highlights contrasting starkly with deep, sombre shadows. Special-purpose lighting may also be called for by the presence in the scene of room lights, a fireplace or a window. Since these objects are normally regarded as light sources, your actual illumination of the setting must make them seem, at least directionally, to be such sources in fact.

A GENERAL-PURPOSE SCENE

A good average example of the general purpose scene is to be found in our pair of pictures, Figs. 1 and 1-A. Although room lights do appear in the setting, they need not dictate the overall lighting pattern since they are *behind* the subject.

We show first, in Fig. 1, the flat and uninteresting effect created by unimaginative front light. One RFL-2 lamp has been clamped to a chair on each side of the camera. Although the basic illumination on the subject is ade-

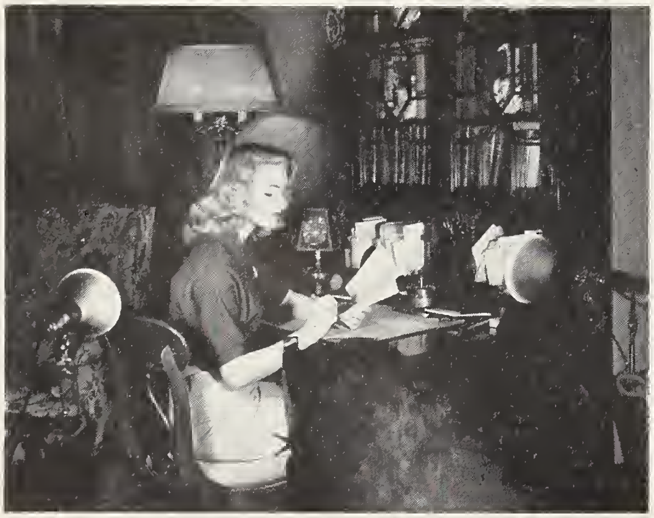


FIG. 1: Flat, uninteresting and too contrasty—due to dimly lit background—is this front lighting with two RFL-2 floods.

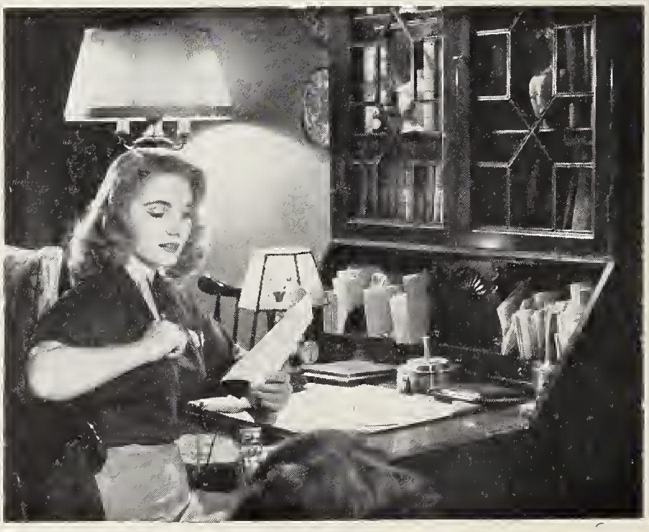


FIG. 1-A: Three planes—fore, middle and background—are now independently lit, creating normal sense of separation.

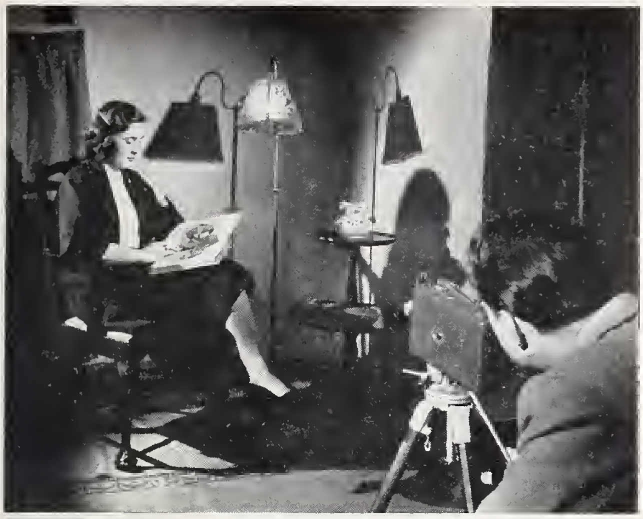


FIG. 2: Ludicrous are the shadows cast in this cozy scene, if the floor lamp is to be seeming source of illumination.

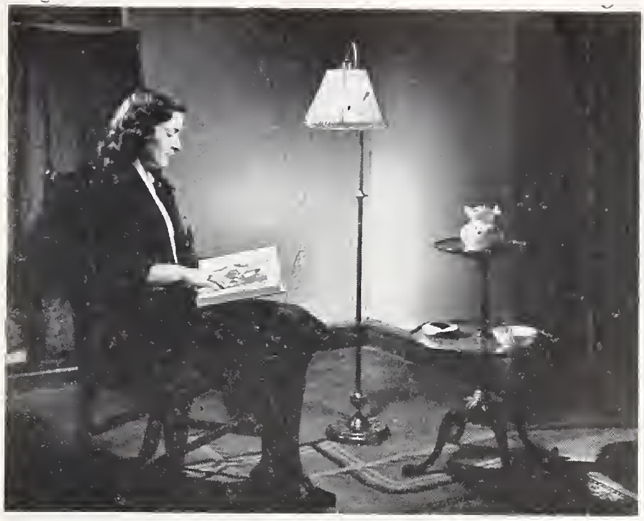


FIG. 2-A: With objects away from wall and lighting restyled, scene now has honest simplicity of an early Dutch painting.

quate for exposure, there are a number of fairly obvious faults in the overall effect. First, because of contrast, even the light on the subject seems unpleasantly "hot." Second, the two front lighting units simply are not strong enough to illumine the background as well as the subject, thus creating the high contrast and the gloomy setting. And third, the weak illumination of the normal bulbs in the desk and standing lamps is not strong enough to come through against the photoflood lighting.

The cameraman wishing to light this scene more attractively (and yet with *seeming* normality) would first replace the house bulbs in the two lamps with No. 1 photofloods. Since there will be three such units in the standing lamp, it now can come through successfully and at the same time serve as a background light. As for the desk lamp, its normal appearance should be bright in level. Thus, to accent this effect, the key light which illumines the girl's face is placed high and moved away from her until a soft, slightly underlit appearance is imparted to the face. Note, in contrast, how much more appealing this effect is than the "hot" lighting of Fig. 1.

The cameraman would now notice that both the desk and standing lamps might be expected to rim light the girl's hair. To simulate and assure this effect he therefore trains a spotlight on her head from behind, adding depth as he adds glamour. Finally, since the dark wood of the secretary absorbs a majority of the light thus far falling on it, a single RFL-2 is clamped to its top and pointed down. This prevents the upper central portions of the picture from appearing underlit.

A SPECIAL-PURPOSE SCENE

A simple but satisfying example of the special purpose scene will be found in the pair of pictures, Figs. 2 and 2-A. Here, with the floor lamp at the *side* of the reading figure, the observant cameraman will recognize that all of his illumination must seem to come from that floor lamp. Actually, of course, very little of the light it can provide will be photographically useful, despite the insertion of a No. 1 flood bulb.

Fig. 2 shows graphically some of the ludicrous effects which can be created if special purpose lighting is not adhered to in scenes that call for it. To begin with, *no* lighting unit thus far known ever cast a shadow of itself—much less *two* of them. Further, if the floor lamp is to seem the true light source, we know too that it could not cast a shadow of the reading figure on the wall in *front* of that figure.

One cause of these difficulties is that all of the objects in the scene—lamp, table and figure—are too close to the backgrounds. Thus, the first thing the cameraman will do is to move these objects away from the walls. The difference in their placement is clearly notable between Figs. 2 and 2-A.

Next, of course, must come an entire revamping of the lighting pattern. Actually, the pleasant, apparently simple effect created in Fig 2-A was achieved by the knowing placement and angling of four different spotlight units. One of these, placed high and to the right of the camera, serves as a key light on the girl's face and figure. A second was trained on her hair from left rear to create separation from the dark curtain

[Continued on page 25]

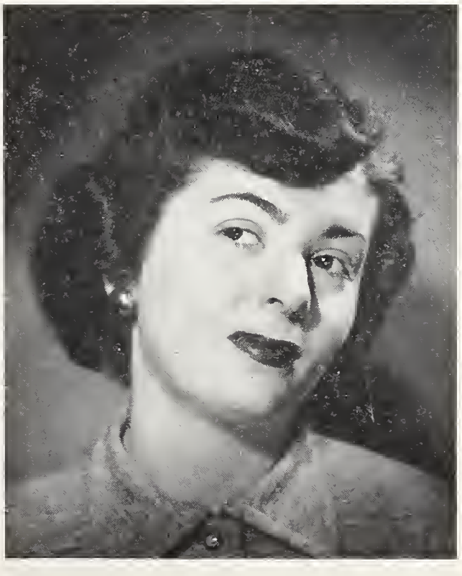


FIG 3: Too strong a highlight on model's face makes her nose seem big and gleaming.

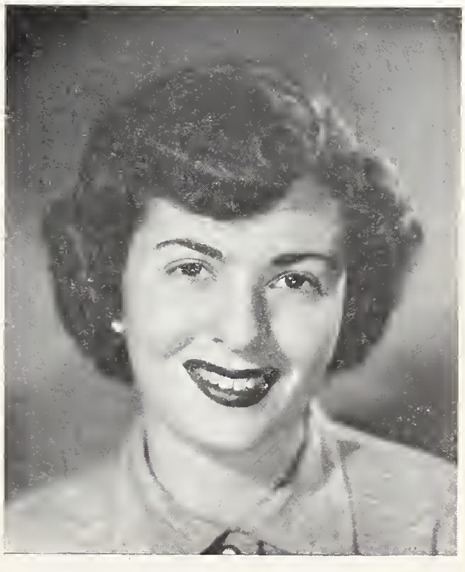


FIG. 3-A: Softer lighting and better pose reveal true charm of this attractive model.

Fred Frater

TURN TO A HOBBY, urges the author, to keep your camera humming during the winter months. Model railroading needs wide angle for depth.

Winter projects

WILLIAM L. LUCAS

OKAY, so there's nothing left of Christmas except some pine needles behind the radiator. New Year's Eve has come and gone, and the party hats are in the attic, the empty bottles in the trash barrel. Nothing is about to happen—in fact, there isn't a birthday in the family for two months. What now? Are you going to stow away your movie equipment where both moth and rust might corrupt?

Don't do it. Keep in practice. And to keep in practice it isn't necessary to load your camera and grind away hundreds of feet of a sparrow eating bread crusts in your bird feeding station. Nor to film aimless reels of nothing in particular. What if it is zero outdoors? What if a four-foot snowdrift does block your garage door? Do your filming inside.

These winter months provide a good opportunity for glancing through those dusty reel cans and taking another look at the countless unedited, untitled, unplanned movies you've taken in the past. Perhaps they are movies you took when an utter beginner. Perhaps they are movies you wouldn't think of projecting for friends—at least, not in the shape they're in. (Your movies, not your friends.)

All right, let's have some fun with them. Let's *make* them into interesting filmfare.

For example, perhaps you have plenty of footage of unrelated action taken back ten or fifteen years ago. Some of the shots look plenty amateurish. There's no semblance of a scenario or even a running gag. Maybe some of your subjects were "beheaded" by the camera; maybe you didn't use a tripod; maybe there's a dizzy tilt to the pictures, or they're jerky from too-short scenes. Okay, leave it all in. The funnier, the better. Only let's wrap it all up together by shooting some titles for the various scenes and a main title like: *Remember When?* You can add a sense of age to these titles by printing or lettering the captions in an old-fashioned style. After these titles are spliced in the film, then we'll want to take a few interior shots to use with this old film, as follows:

Shoot some footage of your wife, or other member of your family, looking through your old movie files. She selects a reel, blows the dust off it. You enter the scene. She shows you the reel, and in pantomime suggests that you project it. At first you refuse, but in the manner of all wives she finally persuades you to show it. You set up the screen. The projector. You and your wife settle down in comfortable chairs, then lights out. The projector lamp is switched on. At this point you splice in the old reel. Then end with a shot of the darkened room, lights on, and you and your wife in a happy reminiscent mood.

Or you could use that same old reel, with its new titles, in another way. If you belong to an amateur movie club, film a script similar to the following: The club is having a picture contest. You attend, hand in your entry, very proud. Again lights out, and your picture is projected at the club meeting. There are frequent closeups of you, in semi-darkness, horrified as you realize you've brought the wrong reel to be entered in the contest. When lights go on again, you jump up to explain your error, but you are awarded a prize for the *Best Comedy*. Blithely you accept the prize. Fade out.

Another interesting pastime is to make a documentary film. Perhaps during the years you've taken a lot of footage of your youngster's first bath, his first step, his first birthday party, his first vacation, his first day at school, etc. If you are normal, you probably shot a lot more than the necessary footage of each event. If so, take a few feet out of each film. Splice them together in chronological order. Make some new titles to explain the various scenes. Then make a main title such as: *Growin' Up!* When completed, you'll find such a film is very interesting to you as parents, also to your friends. For it will reveal vividly the growing-up process, the change from babyhood to a youngster, from a youngster to a youth. if your offspring is that old.

Still another way to keep your camera busy on winter nights is to film a hobby or an interesting occupation. Do you know of someone who collects miniatures? Who bands birds? Who has a scale-model electric train? If so, clean off your auxiliary lenses, think up a script, and start shooting. Perhaps you have a friend in the shoe repair business. If so, then you could film the various processes of cutting and stitching new leather soles. Nailing on heels. Take plenty of closeups of the new-type machinery now being used in this occupation, compared to the old hand methods.

If your movie club is looking for a winter project, contact any factory in your region which might be interested in having their manufacturing [Continued on page 33]

There's plenty to picture between now and the first robin. Keep your camera skills in training with one or more of these movies

A TITLING TELL-ALL

Combined in one simple guide, this unique chart determines title area, camera-to-card distance and the correct strength of diopter lens. Save it for reference

JOHN E. CLOSSON

ANY movie maker who has tried his hand at title making knows well that, in this technique, there are a number of important *facts* to be known. Field size, for example. In other words, if your intended title card is to be 4 inches wide, how high must it be? With this determined, how far from this card should the camera be to cover it? And, finally, what strength of diopter lens will be needed to give sharp focus at this distance?

Each one of these facts can be determined by referring to individual data charts. But after a while you get tired of checking two, three or four tables for each titling operation. At least, I did. The result, pictured on this page, was the design of a wholly new chart which would combine, in a single format, all of the necessary information. I have called it a Nomographic Title Chart, based on the definition of "nomograph" as follows: *A graph that enables one by the aid of a straightedge to read off the value of a dependent variable when the value of the independent variable is known.*

In the case of title making, the independent (or known) variables are the width of the title card and the focal length of the lens to be used—since each of these facts can be established at will by the cameraman. The dependent (or unknown) variables are the height of the title card, the camera-to-card

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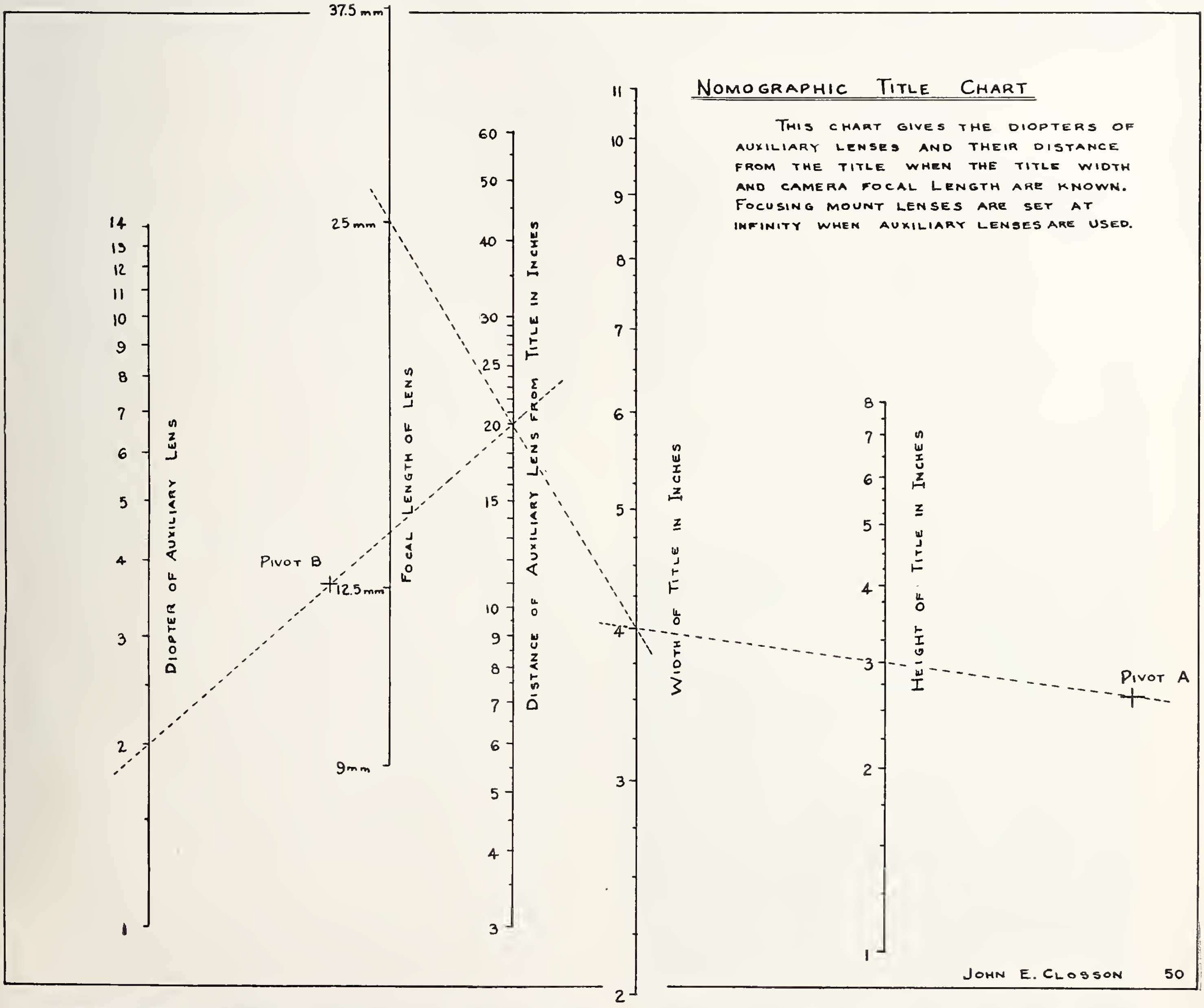


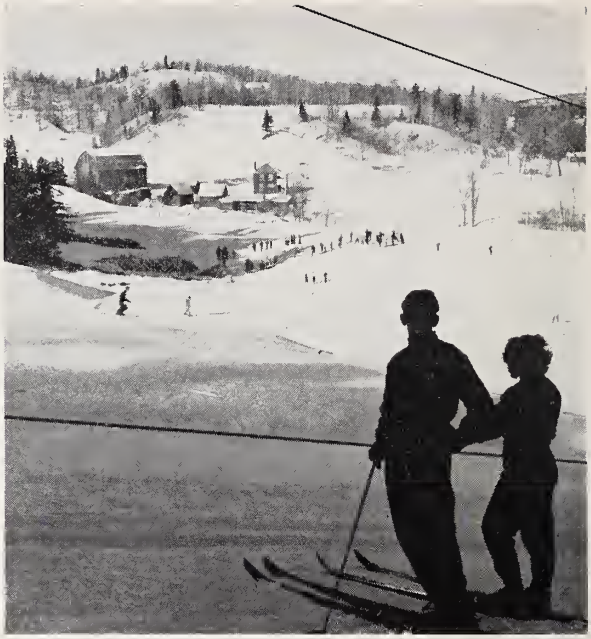
NOMOGRAPHIC TITLE CHART

THIS CHART GIVES THE DIOPTERS OF AUXILIARY LENSES AND THEIR DISTANCE FROM THE TITLE WHEN THE TITLE WIDTH AND CAMERA FOCAL LENGTH ARE KNOWN. FOCUSING MOUNT LENSES ARE SET AT INFINITY WHEN AUXILIARY LENSES ARE USED.

ALL-PURPOSE TITLING CHART, designed by author, can be used with 8mm. or 16mm. cameras and with lenses from 9mm. to 37.5mm. in focal length. Photostat it for use.

Photographs by the National Film Board

A SUMMER COTTAGE may often double as a winter ski camp, but guests must gather their own firewood. Such action makes a good introduction.



SHADOW AND SILHOUETTE in the foreground of a sun-drenched snowscape add depth and contrast to the scene. Note texture from cross lighting.

SKIING CALLS YOUR CAMERA

Get outdoors for action urges this filmer from the North

FRANCES OAKES BALDWIN

DEEP powder snow, crisp winter air and bright sunshine spell ski time in Canada—or elsewhere. They also spell good filming and good fun. Actually, there's every type of skiing and ski resort in Canada, from the three-mile downhill slopes of the Alpine-like Rocky Mountains to the Scandinavian-type mountains of the Laurentians. There is every type of accommodation offered. too, from cozy lodges to first class luxury resorts.

VARIED ACCOMMODATIONS

But for the average skier and the average pocketbook, I think the rolling country of the Gatineau hills is the best area. There are good ski centers at Chelsea, Kingsmere, Wakefield, Morin, Low and Camp Fortune—all within about fifty miles of Ottawa, Canada's capital city. All of these centers can be reached easily by train, bus or, over good highways, with your own car.

AN EXCELLENT OPENING to your sequences of cross country or slalom skiing would be this medium shot of unloading the bus.

Most of these centers are small resorts charging about five or five fifty per day, although you can get accommodation at farmhouses (the White and Red Farm at Morin Heights, for example) for as little as two dollars a day—including meals. Or you can stay at swank luxury resorts which start at ten dollars a day, American plan. In almost every case, you can rent skis, skates and toboggans at the lodges. So if your camera equipment crowds out your ski stuff, don't worry about it too much.

And don't be worried about customs officials either when you come to film Canadian skiing. You will not need a passport to enter the country, and there's no duty on the films or cameras you will bring in to use. Do have some proof of your American citizenship to show U. S. custom officials on your way home, however.

START WITH CROSS COUNTRY

But let's get out on the hills. The title of your first sequence might be: *Here is ski country—with cross country trails, tricky slalom courses and breathless downhill runs.* Start your film with shots of a group of skiers adjusting their equipment in preparation for a morning run on the hills. Make sure it's a *morning* run, too—you'll get your best light. Ask your skiers to stand so that you get those pine-studded slopes of the Gatineau Hills for a background. And get closeups of one or two of the more colorful athletes. Human interest always adds to the best of scenery.

Under way, keep your camera busy. Get the uphill climb from various angles. A long shot, with your skiers in the foreground and the panoramic slope of the valley below, is effective. Later, station yourself for action shots on the fast tracks through the pine-clad hills, and wait for it to come to you. Wind up the film with shots of the

Canadian Gov't. Travel Bureau

A DIAGONAL VIEWPOINT for a file of cross country skiers offers a more effective composition than would a head-on shot. The racing turn at right must be follow-filmed with telephoto.

group heading home along the ski trails. But get this shot rather early, perhaps even before you're ready to head for home, because you'll run out of good light fairly early in the afternoon.

SKI FINALS IN FEBRUARY

The Slalom Race might be the lead title for your second sequence. Nearly every weekend there's a ski contest of some kind at all of the camps. But if you should choose February 17 and 18 as your skiing movie dates, you'll hit on the granddaddy of them all. This is the Dominion Ski Finals, held on Slalom Hill at Camp Fortune, one of Quebec's oldest and most developed ski areas.

A ski race is a pretty hard thing to get a movie of, alone—but it can be done. Actually, the best results are obtained with a maximum of five cameras and a minimum of three. If a group of movie fiends from your local club make the trip together, you might try it with five. But if there are only two of you with cameras—or only one—you may still get a good movie by some after-race faking.

COVERING THE RACES

If you are alone, get some pre-race crowd stuff from halfway up the hill, and then station yourself at the finish line. There you can get long shots of the race in progress; medium shots and closeups of the winner crossing the finish line; crowd reactions; the runners-up coming in; the winner getting his cup, and so on.

After the race, kidnap the first, second and third place winners and go back with them for repeats of the take-off. Then, if you can persuade your skiers to keep on playing, have them run through the race at intervals. Station yourself at the first turn for Number One. Get a shot of him coming towards you, passing you and roaring away. Then, station yourself farther along the course, and yell for Number Two skier to come in. Number Three can be photographed at still another part of the course. When edited together with your long shots of the race in progress, and your authentic finish, it should make a pretty good film.

Incidentally, I find that a few staged closeups are invaluable in editing a faked movie or even a genuine one. Shots of skis whizzing through the powdery snow, or a pole being plunged in are mighty handy things to cut to, for a moment, to bridge an awkward time lapse or scene break.

GROUP COVERAGE BEST

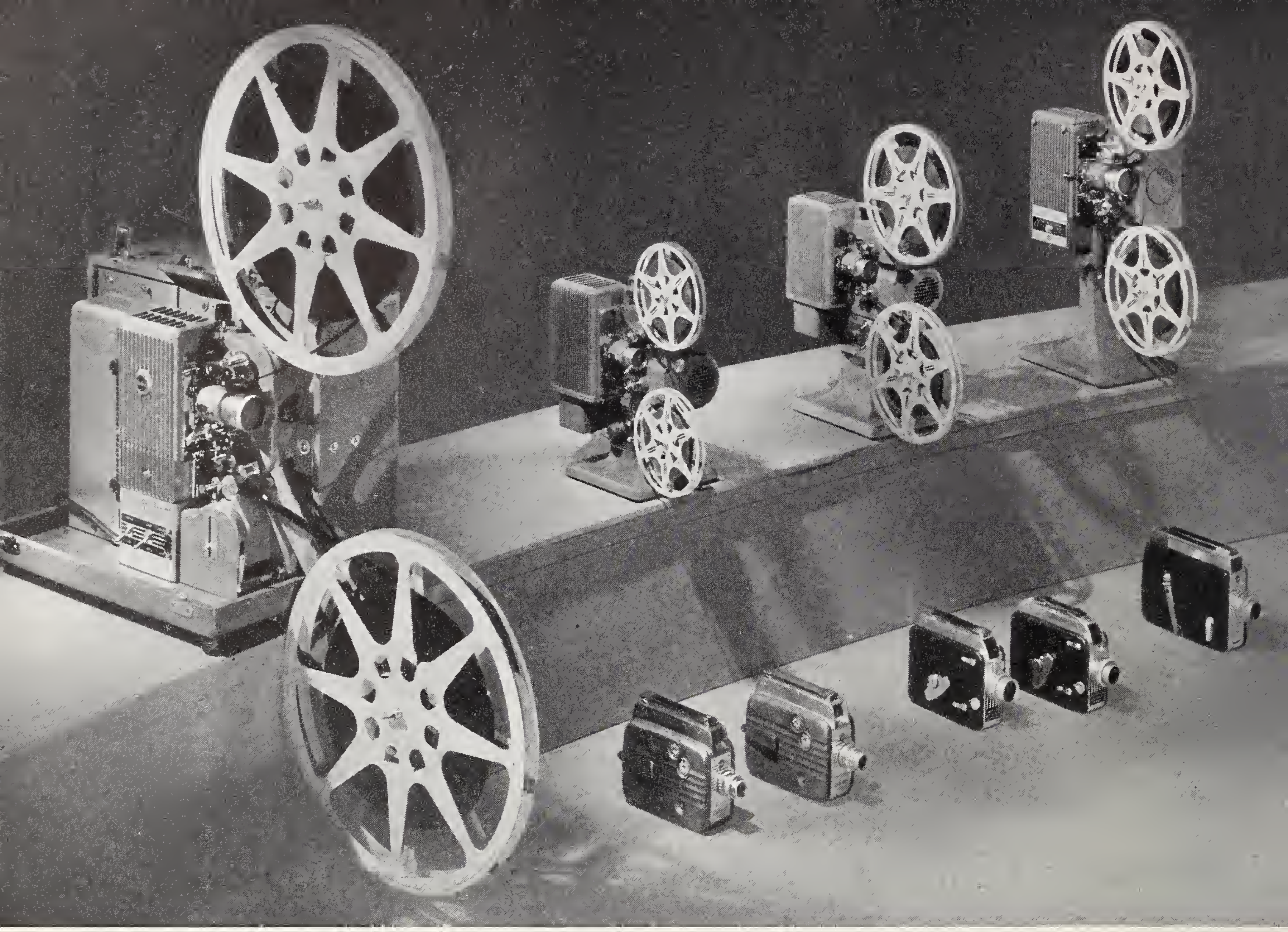
If you have a maximum of five cameras, you can really do yourself a job. I'd recommend spotting one cameraman at the take-off point, with an experienced local ski authority at his elbow. He will have a pretty good idea which skiers are likely to come in as winners, and thus which ones are worth a starting sequence. It isn't a foolproof method, of course. A dark horse winner may come in. But in that case, you'll just have to get along without a shot of the winner starting the race, or have him run through an additional take-off for the camera, after the race is over.

Have two cameras stationed at the turn where you're most likely to get spills and chills. The first camera will take the long and medium shots, and the other camera, using a telephoto lens, will grab the closeups. When edited, this should give you a good action-packed middle.

Your final pair of cameras are stationed, of course, at the finish line. One will get the long and medium shots as the skiers come into the homestretch. The other, with a telephoto lens, will get closeups of the winners crossing the finish line.

That's the skeleton of your ski story, at Gatineau or elsewhere. You can add to the plan yourself. So visit the ski slopes this winter. There's good sport and good filming.

COVERED IN COLOR, even winter's frequently overcast lighting seems effective on the fast action of the slalom competition.



Meet the whole family

. . . of fine mo

THERE'S a camera for everyone in this well-rounded line-up of Kodak movie equipment. Everything from an "Economy Eight," that's an ideal camera for movie newcomers—remarkably convenient to use . . . and outstandingly economical in price and operation—to the superb Cine-Kodak Special II Camera, justly the top-choice camera of the movie experts. They're shown here not only to help you select a camera for your own use, should your movie ambitions be outrunning the capacity of your present equipment . . . but to assist you in advising friends of yours who are considering making a start in this fascinating hobby.

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Cine-Kodak Reliant Camera A fine "Eight" for low-cost movie making. Indoors or out, it makes excellent movies in full color or black-and-white. For the new movie fan, the $f/2.7$ model (**1**) is ideal. The prefocused lens is set at the factory to capture all subjects beyond a few feet, sharp and clear. With its faster, focusing lens, the $f/1.9$ model (**2**) allows picture taking under more adverse light conditions, and as close as 12 inches. Both "Reliants" feature sprocketless loading, permit slow-motion movies, and take an accessory telephoto. Prices, including Federal Tax, $f/2.7$ model, $79; $f/1.9$ model, $97.50.

Cine-Kodak Magazine 8 Camera Now there's an economy model of the popular "Magazine 8" Camera—modestly priced, but retaining much of the range . . . and all of the convenience of the more versatile standard model. Both feature handy magazine loading, built-in exposure guides, slow motion . . . both accept telephotos and other precise movie accessories. The new model (**3**) with prefocused $f/2.7$ lens, $127.50 . . . the senior model (**4**) with focusing $f/1.9$ lens, $147.50. Prices include Federal Tax.

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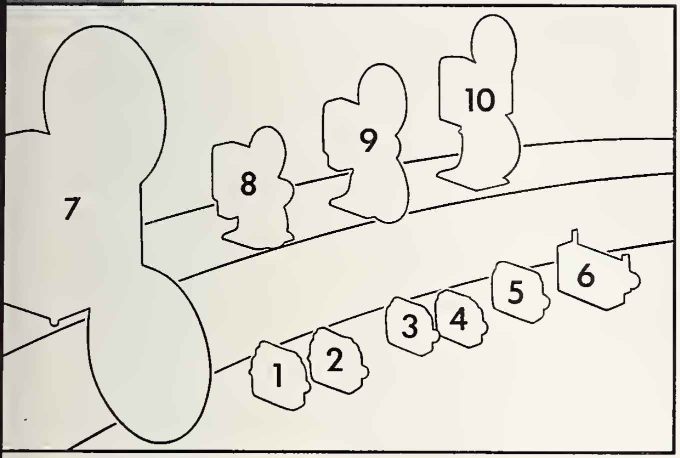

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Kodascope Eight-33 Projector Kodak's most popular projector (**8**) for 8mm. movies. Operation is extremely simple, and its $f/2$ Lumenized lens and 500-watt lamp provide amazingly sharp pictures 3 feet wide at average projection distance. Now a bigger buy than ever at only $65.

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uipment by KODAK

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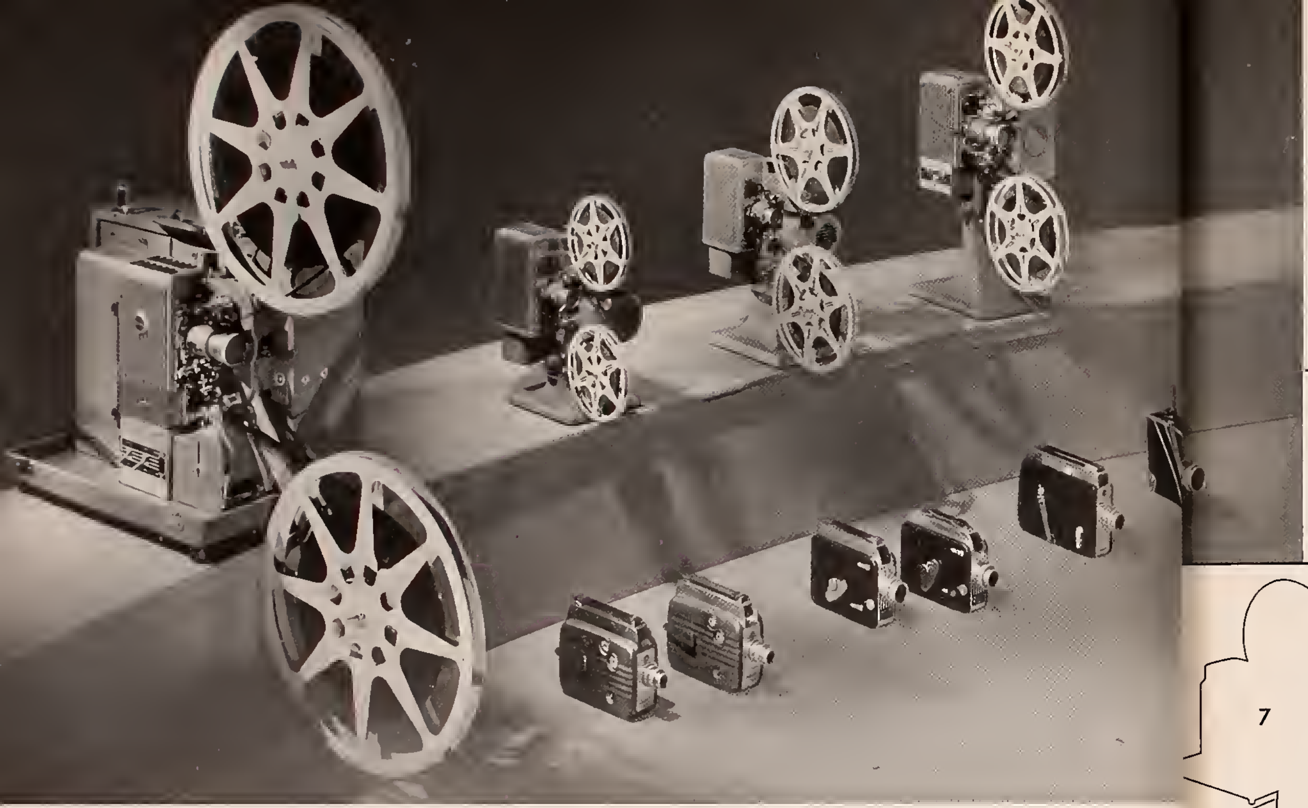

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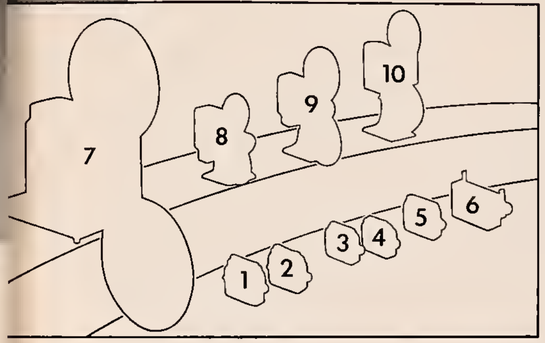

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The Clinic

Pictures, plans and ideas to solve your filming problems

FRAME COUNTER FOR SPECIAL

I have always read every article in MOVIE MAKERS by Al Morton, FACL, and have enjoyed them very much. However, I differ with him over his last article on the fader he designed for his Special (see *A Fading Control for the Cine Special*, Feb., 1950—*Ed.*). He still has to contend with the problem of frame counting.

While there is, to be sure, a frame counter built into the Special, its dial is small in size, recessed into the camera wall and generally difficult to observe. For exact overlapping in dissolves and for any kind of split-screen work, I think Mr. Morton will agree that a more readily visible counter is desirable.

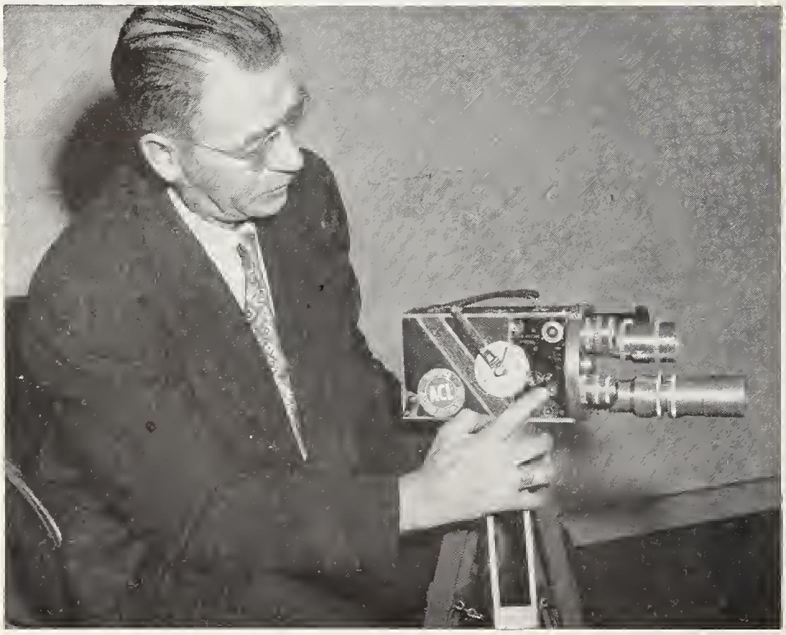
The illustration on this page will make the general design of my frame counter clear. It consists of a 2½ inch disc, mounted around the motor drive shaft, which has been calibrated with 40 equally spaced markings; these, of course, represent the 40 frames in a foot of 16mm. film, which is the amount passed during one revolution of the shaft. Secured to the end of the drive shaft with a 3/48 machine screw is a pointer, ⅛ inch in diameter and 1 inch in length, which revolves around the disc, scanning it frame by frame. The only other addition necessary is a new back-winding key. The one at which I am pointing has a 1 inch long shank so that it will clear the frame counter installation.

I have been using this device for nearly four years and with it can hit lap dissolves and the like right on the frame. While it must be removed momentarily when the camera spring is rewound, the 38 foot film run of the Special makes this unimportant. I recommend the system to Al Morton and all other critical users of the Cine-Kodak Special.

A. THEO ROTH, ACL
San Francisco, Calif.

Mr. Roth's ingenious frame counting system echoes (but apparently antedates) a similar one worked out by Arthur A. Merrill for the Filmo 70-D and reported on in *The Clinic*, June, 1950. With this latter camera, the film winding handle itself was used as the pointer, since it revolves on the shaft when in the "out" position. An easy adaptation of this idea should be open to any movie maker on whose camera the motor shaft is exposed. The thing is to determine how many frames it passes in one revolution.

Whigam



FRAME COUNTER FOR CINE SPECIAL, large of dial and easily read, is demonstrated by A. Theo Roth, ACL. Dial has 40 spaces for number of frames in 16mm. film foot.

SLIDES WITH MOVIES

I sure enjoyed that interesting and attractive article, *Slide Showmanship*, by Victor Ancona, ACL, in the November issue of MOVIE MAKERS. Perhaps others among our readers will be interested in how I combine slides *and* movies in my current shows.

The setup is all on one long table: the movie projector on the right, the slide projector on the left, and double turntables in between. Simple enough; but here are the two twists which make it work smoothly. (1) So that the 35mm. slide projector will match the screen size of the 16mm. movie projector from the *same operating position*, it is necessary to change the focal length of the lens on the slide unit. I found that a 7 inch objective was just right on my Gold-E projector. (2) To create an uninterrupted pattern of pictures —still or movie—on the screen, I fed the power lines of both projectors through a Viewlex Lite-O-Stat plug. This unit, familiar in principle, passes current to the movie projector when *it* is turned on, switches the power to the slide projector when the movies are turned off. Music and narrative through the turntables are used as needed with both.

HUGH MOAD, ACL
Kansas City, Mo.

POCKET CAMERA TRIANGLE

As far as I have seen, my design of a camera triangle is the simplest, cheapest and lightest in the field of amateur filming. It may appeal to those wishing to use this important accessory, but who have been unwilling to carry around a big heavy unit.

Take three strips of strong canvas tape, 1½ inches or more wide and of a length which will be handy to your tripod usage. Sew one end of each tape around a central metal ring, and space three or four metal-grommeted holes in their outward

[Continued on page 33]

CONTRIBUTORS TO

The Clinic are paid from $2.00 to $5.00 for ideas and illustrations published.

Your contributions are cordially invited. Address them to: *The Clinic*, MOVIE MAKERS, 420 Lexington Avenue, New York 17, N. Y.

Please do not submit identical items to other magazines.

16mm. scenes by William A. Thomas, ACL

"WHETHER it's fishing in pond or bowl, it's catching the fish that is my goal." So runs the narrative during the goldfish sequence, which ends with an empty bowl. Scene at right was accompanied by: "That gentle hand which strokes my head, I bit it once until it bled."

STARRING MISS KITTY

Patience, a pet and plenty of film are the prime ingredients in picturing your cat. But it's worth it, says this Ten Best winner

WILLIAM A. THOMAS, ACL

MY daughter Kathryn came running up the front steps, tears in her eyes and a bundle of fur in her arms. "Mother," she cried, "you've got to help me! Some boys were teasing this poor stray kitten." Olive, of course, was going to be firm; she knew about cats from 'way back.

"You can't keep that cat," she said. Then, relenting a little after a quick glance at the scared and helpless kitten, she added: "Well, perhaps you'd better feed it and keep it till tomorrow. But *then* we find a home for it."

Then, of course, never came. As the tomorrows passed, wise little Kathryn silenced all protests with: "Yes, Mother: I know that we can't keep Miss Kitty. But please let her stay just one more night." All too soon the kitten had purred her way into our hearts, and we found ourselves the willing victims of the naughtiest cat that ever lived.

So-o, we decided to capitalize on her naughtiness and make Miss Kitty a movie star. She showed, to be sure, only one similarity to more orthodox actresses—she performed best when well fed. Then there was that tendency toward temperament, a trait which soon led us to believe that our furry feline was at least the familiar—if not the reincarnation—of some ancient witch. It was from this feeling that our theme, *The Witch Cat*, was born.

We knew, of course, that cats (unlike dogs) have little desire to please their masters. While we admired this proud spirit of independence, we soon found that it was not a trait designed to facilitate film production. There was, for example, the scene in which Miss Kitty was supposed to come out of a paper bag head first. It was an unnatural action, and the cat immediately recognized it as such. Having gone *in* the bag head first, she consistently backed *out* again tail first. Q.E.D., she seemed to say. Nothing to it. And, in the end, there was nothing to that scene either—except a lot of wasted film.

And so we learned early a lesson we should have known all along. Ask of your furry friend only those actions which she *likes* to perform—or can be induced to perform through acceptable trickery. The majority of our most effective sequences were obtained in this way. For example, one of the favorite pastimes of our bewitched kitten was chewing on lead pencils. However, to be sure that she would chew them when the camera was running, we rubbed them liberally with horse meat. Miss Kitty was tricked also into licking her mistress's face affectionately. But since Olive objected to being rubbed with horse meat, we created surefire cat appeal by greasing her face with butter.

There were many antic maneuvers, however, toward which our kitten needed no prompting. A bouquet of cut flowers was an immediate chal-

[Continued on page 26]

EXTREME CLOSEUP, shot with a 2½ inch telephoto, took four hours of filming, used 100 feet of film and now runs 45 seconds. The unwonted milk was spiked with ammonia to assure that the cat would spurn it, while butter on the face of Mrs. Thomas was the tempter in finale.

WELCOME TO TUCSON

MARJORIE RIDDELL

SAN XAVIER MISSION, 300 years old but still in good repair, is one of Tucson's architectural show spots. A p.m. exposure.

346 days of sunshine call your camera to this region of color, cacti and dude ranches

Photographs from Western Ways by Charles W. Herbert, Naurice Koonce, Ray Manley and Kenneth McVey

THE SAGUARO CACTI, giants of the southern desert scene, offer excellent framing for your sequence of dude ranch riding.

TUCSON, Arizona, is becoming more and more popular with movie makers searching for a new world to conquer. Within the city and in the surrounding area there are settings and activities unequaled in variety, beauty and interest. Even the weather is ideal, especially for color. The Sunshine Climate Club boasts sunshine on an average of more than 346 days a year and nearly eleven hours every day. The bell-clear atmosphere frequently induces the catalog photographers of big mail order companies in the East to pack their models under one arm, their cameras under the other and hop a plane to land on the Arizona desert for the duration of the winter months. This section is also used frequently by Hollywood production units for a wide variety of locations.

ADVICE FROM THE EXPERTS

When you go to a new area to do some shooting, it's a good idea to contact an old timer (professional or amateur) and get some tips from him. I was lucky to find Charles W. Herbert, ASC, a professional cameraman of twenty years experience with Fox Movietone, March of Time and Universal Newsreel. Herbert is now head of Western Ways in Tucson, an all around photographic plant covering this area. Here are some of the many tips he gave me, which I pass on for your guidance when you come a'filming around Tucson.

ESTABLISH THE SETTING

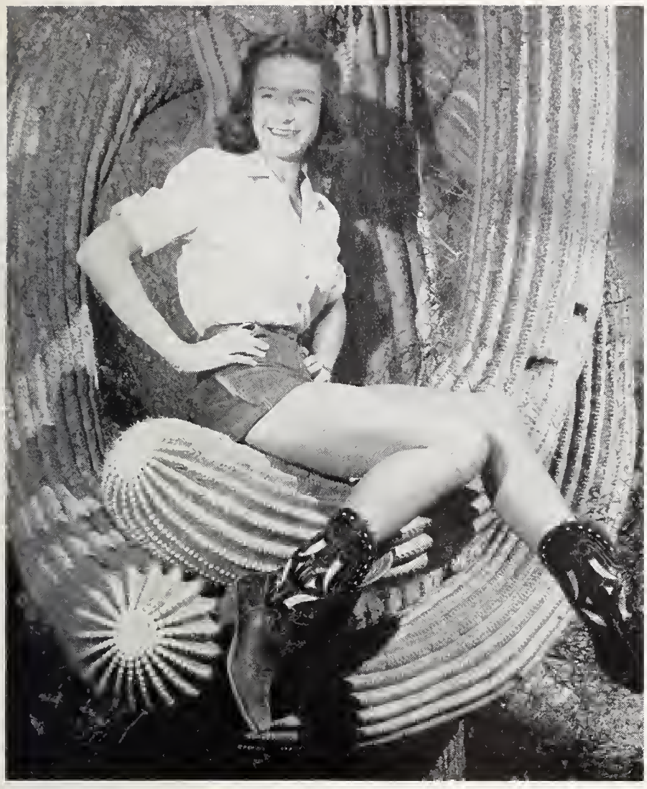
Perhaps you'd like to fade in with a general view looking down on the city. A good spot is not hard to find. "A" Mountain pokes its head up to the southwest, just two miles from downtown Tucson. It's identifying "A" is re-whitewashed every year by long-suffering freshmen at the University of Arizona. A good road spirals upward to the top of the mountain and from there you can get a satisfactory view of the whole city.

FILMING THE DESERT

Outside, Tucson sprawls like an adolescent youngster, with some of its most interesting aspects lying at the farthest extremities. There are miles and miles of desert in warm, sandy hues, rugged mountains, rolling foothills—all canopied with dazzling clouds and azure skies. Cacti of every kind polka-dot the landscape—huge ones, dainty ones, beautiful and grotesque ones. And if you're in Tucson in the spring, when all the cacti and wild flowers carpet the desert in a riot of color, you'll have an opportunity to shoot some really breath-taking scenes.

I picked up some valuable rules for capturing all this beauty on Kodachrome from Ray Manley. He told me that the best pictures are always made in the morning and afternoons, when long shadows give depth to the otherwise flat desert. He also warned to be a stickler for that light-meter reading. The altitude and brilliance of light will fool many a stranger to this region.

One "must" on your list of attractions is the Saguaro National Monument. It is a whole forest of Saguaros or



GOOD FOR A GAG is this staged scene of a member of your party perched on a "prickly" cactus. Read story for the secret.

Giant Cacti, the granddaddy-sized cacti that often grow to a height of forty feet or more. You can get a good gag shot by burning or cutting off a few spines on one of the drooping cactus arms and then perching on it a pretty girl or a member of the family. It will take a little time and patience, but the result will be well worth it.

ATTRACTIVE AGRICULTURE

Another interesting sequence can be shot around the town's agriculture. All crops are nourished by an elaborate system of irrigation ditches filled with water pumped from deep in the ground. Over thirty different vegetables are grown besides alfalfa, barley, oats, peanuts, fruits, dates and citrus. You can make some good human interest shots here of workers picking dates or oranges. Don't forget a few shots of some livestock, goats or turkeys, with a closeup of the droopy-eared Brahmans, the cattle from India that are especially adapted to arid areas.

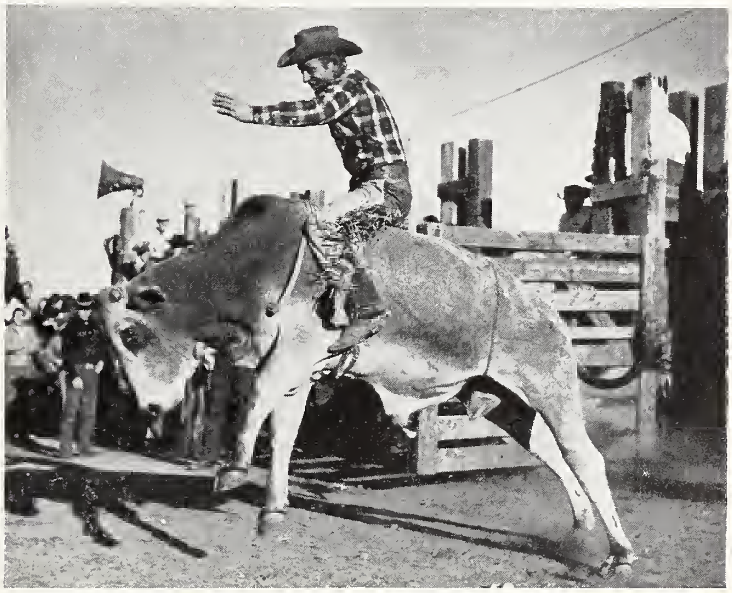
THE MISSION AND THE INDIANS

Then you'll want to cover San Xavier Mission from all angles. It is one of the famous Father Kino chain of missions. Although it was built over 300 years ago, it is still used today by the Papago Indians for whom it was built. It is a huge white domed structure of architectural beauty. The sun will be on the front of the building in the afternoon. There are rows of arches, fancy grille work and a cactus garden to frame your shots.

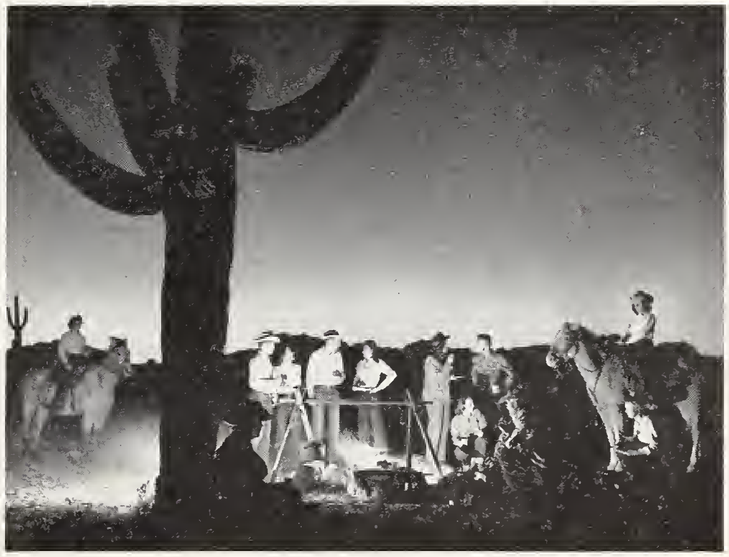
If you're lucky you may get a picture or two of the Papago Indians who attend the church, but they are shy. Don't be alarmed if you aim your camera at a group only to see a blank space through your viewfinder as every last one of them duck behind the wall. Here again Herbert's advice was invaluable to me. "If you see an Indian shot you'd like to have," he told me, "go about it diplomatically. Be discreet, considerate and explain what you want to do. Keep your camera out of

[Continued on page 33]

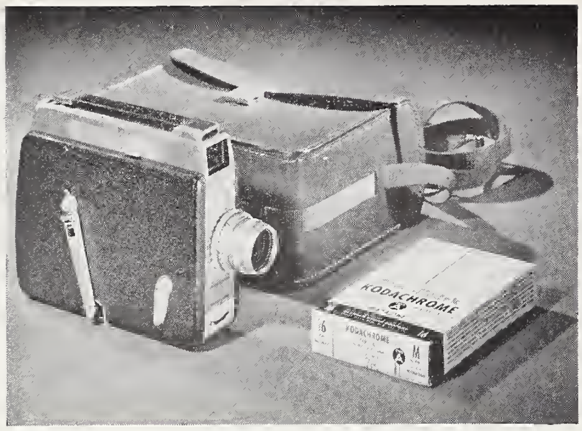
WHAT A LIFE! This sort of thing is known as "dude ranching" around Tucson's 20 million dollar industry. But it sure makes pretty pictures.



RIDE 'EM, COWBOY! A position in the stands near the incoming chute is recommended for cameramen at Tucson's annual *Fiesta de los Vaqueros.*

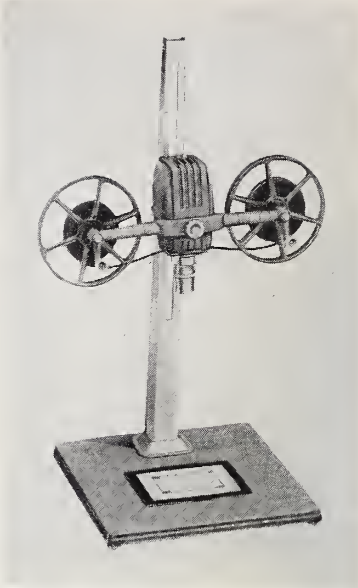


CAMPFIRE SCENES, lighted with flares, are best filmed when there is still some light in the sky. Note masking of flame behind the cactus.



CINE-KODAK ROYAL, Eastman's latest in 16mm. magazine cameras, offers f/1.9 Ektar, three speeds and single frame at $192.50.

TENPLUS ADAPTER now permits use of all Leica lenses with Cine-Kodak Special I. $46.50.



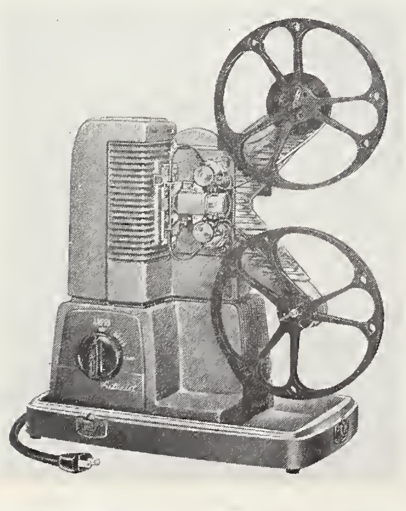
ENLARGER-VIEWER, new Revere item, offers simplified frame enlarging with home developing kit. Comes in 8 or 16.

News of the Industry

Up to the minute reports on new products and services in the movie field

Cine-Kodak Royal Kodak's latest entry in the 16mm. magazine camera field is the Cine-Kodak Royal—a camera that combines convenient magazine loading with a 25mm. *f*/1.9 Ektar lens, at a total cost of $192.50. The new model can be focused on subjects from 12 inches to infinity and features a single frame release and an enclosed viewfinder adjusting optically for any of eleven accessory lenses. Operating at three speeds—16. 24 or 64 frames per second—the Royal has a simplified exposure guide attached to its side.

Tenplus adapter The entire battery of Leica lenses designed for the Leica rangefinder can now be mounted on the Cine-Kodak Special I, with the aid of a new item known as the Tenplus adapter, which locks onto the Cine-Kodak's lens turret and takes Leica lenses directly. Either the reflex finder of the Special or the Tenplus adapter's eye-level finder may be used for focusing. The Tenplus adapter is priced at $46.50 and is available from the Tenplus Company, 43-L Garden Drive, Roselle, N. J.



AMPRO FUTURIST 8, a 1951 release, features central controls, reverse projection, stills.

German cameras A complete listing, stuffed with illustrations and specifications, of all still cameras being manufactured in Western Germany today is available from Willoughbys, 110 West 32nd Street, New York 1, N. Y. The book runs to 157 pages and retails for 85 cents.

Sky-Lift stand A lightweight screen stand that converts wall and ceiling screens to either tripod or platform models has been developed by the Radiant Manufacturing Corporation, Chicago, Ill. Called the Sky-Lift, it will handle screens up to 12 by 12 feet in size. The screen fabric can be raised to a height of 14 feet by the rope and pulley method. Sky-Lift weighs only 20 pounds and may be folded compactly for shipping and storage.

New GE prexy Ralph J. Cordiner has been named president of the General Electric Company to succeed Charles E. Wilson, recently named chairman of the new Defense Mobilization Board. Mr. Cordiner has been with General Electric for 24 years.

Hardy film Intended for picture taking at depths of more than three miles beneath the surface of the earth, and at temperatures up to 113 degrees above the boiling point of water, Kodak Linagraph Drift Survey film has been introduced by the Eastman Kodak Company in both 16mm. and 35mm. widths.

Used in a standard clinometer or drift survey camera, the film is employed in well drilling operations to record instrument readings as drift meters and other devices are lowered into the well to determine the progress of drilling operations.

Enlarger-Viewer Either 8mm. or 16mm. frames may now be enlarged, developed and printed at home without loss of detail or cutting rolls of films. The trick is turned by the new Revere Enlarger-Viewer and developing kit, which eliminates the necessity for a negative in arriving at the black and white print. The Enlarger-Viewer is so named because it may be used either as an enlarger for frames or as a viewer for editing. The 8mm. version of the complete kit costs $47.50, while the 16mm. model is priced at $49.50.

Avant-garde films Three experimental films by Curtis Harrington, a young and searching American producer, have been released by Brandon Films, Inc., 1700 Broadway, New York 19, N. Y. The films are *Fragment of Seeking*, *On the Edge* and *Picnic*. They treat of narcissism, fruitless escape and minor middle class tragedies.

Indian footage Though primarily intended for educational purposes, *Monuments of the Moghul Empire in India*, six reels of 16mm. Kodachrome, should interest architects, historians and those with a general interest in India's past. Among the historic sights are shots of the

TEX McCRARY and Jinx Falkenburg talk about *Pattern for Survival*, civilian defense film, with Adm. W. H. P. Blandy, center, and Milton Salzburg of Cornell Film Co.

Taj-Mahal, the Red Fort and Emperor Akbar's Mausoleum. Full information is available from the distributor, Silver Screen Syndicate, 5 Albert Road, Allahabad, India.

Almanac acquires Exclusive 16mm. distribution rights to six new films produced by Films of the Nations have been acquired by Almanac Films, Inc., 516 Fifth Avenue, New York City. The films are *Thorvaldsen*, *Meet the Swedes*, *Handicrafts of Belgium*, *Majestic Norway*, *The Dutch Way* and *South Africa's Modern Cities.*

Zane Grey films Twenty popular feature-length Zane Grey 16mm. sound pictures have been released by Hollywood Film Enterprises, 6060 Sunset Boulevard, Hollywood 28, Calif. The films feature such stars as John Wayne, Gary Cooper, Alan Ladd, Randolph Scott, Richard Arlen, Ann Sheridan and Marsha Hunt.

Color history A $25,000 gift from Leopold Godowsky and Leopold Mannes, co-inventors of Kodachrome film, has made possible plans for an extensive color photography display at George Eastman House, in Rochester, N. Y. The display will be designed to show visitors the meaning of color and to explain the main attempts that have been made to reproduce colors photographically. Push-button models and diagrams, as well as actual color photographs and apparatus, will be used in the exhibit.

Bendix acquires The property and facilities of the Victor Animatograph Corporation at Davenport, Iowa, have been purchased by Bendix Aviation Corporation. Bendix plans to use the modern factory building for increased production of aircraft instruments and accessories for the expanding military program. Motion picture projectors and replacement parts will, it is said, continue to be available from Victor.

Look at your lighting!

[Continued from page 13]

and is the only light not seemingly originating from the floor lamp. A third spot picks out the small table and its ornaments, while a fourth illumines the right angle of the walls. Gone are the earlier, offending shadows, while the one shadow now clearly seen—that of the table—seems created naturally by light from the floor lamp.

SPOTLIGHT VS. FLOOD LIGHT

You may have noted by now that many of the lighting units mentioned in this month's discussion (as well as the majority of those pictured last month) have been of the spot type. To a degree, the choice of spot over flood light (or vice versa) may be a matter of personal preference by the photographer using them. However, the following generalizations can be made concerning the two units for your guidance.

The spotlight, as its name implies, delivers a concentrated beam of light characterized by brilliance and intensity. Objects illuminated by such light are likely, therefore, to reproduce photographically with noticeable sparkle. Carried to an extreme, however, this sparkle may turn into undesirable harshness, as is shown clearly in Figs. 3 and 3-A.

The true spotlight, because of its construction, will of necessity be higher in price and heavier in weight than corresponding flood units. For a well rounded lighting setup, however, every movie maker should look forward to including one or more spot units—even if they are no more than the quite effective RSP-2 (built-in spot) lamps.

The flood light also is well named. Used at its best in a metal reflector, the flood light spreads across the scene illumination which is soft and diffused. As such, this lighting is excellent where called for by the subject—as in scenes of babies and small children. The flood light also is useful (and widely used by professionals) in filling in or lightening shadow areas created by a predominantly spotlighted treatment. Efficiently available without metal reflectors are the built-in flood lamps, RFL-2 and the newer 375 watt medium beam unit. This latter offers a partially controlled spread of 60 degrees, but cannot be compared in spot quality to the 20 degree beam of the RSP-2.

All in all, perhaps the best answer in building up your lighting equipment is to aim at having plenty of both—floods and spots.

* * *

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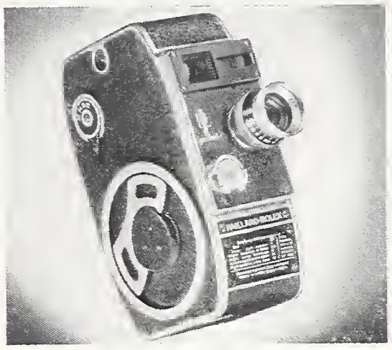

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Starring Miss Kitty

[Continued from page 21]

lenge to yank out and dismember each and every bloom. Potted plants fared no better. At the least she would ruin their looks (and probably their health) by nibbling the leaves; often in her enthusiasm she would uproot an entire plant. Long, low-hanging draperies she regarded, apparently, as some form of exercise bar. She would leap happily up their length, clawing and ripping as she swung madly from side to side. (In the film we managed to stage *these* scenes with simulated curtains made of an exactly matching wall paper.) Lamp cords were quite clearly designed to be batted about. The fact that her claws sometimes caught in them, bringing the entire lamp crashing to the floor, disturbed Miss Kitty not a whit. And, of course, our canary lived in mortal fear of ever seeing a new day, while the poor, patient dog simply had no further peace.

In the light of these engaging but satanic antics, is it any wonder that our continuity cast Miss Kitty as *The Witch Cat?* For quite a time, to be sure, that was about as far as the theme went—an idea toward which to slant our scenes and sequences. But after shooting a thousand or so feet of film, we began really to ponder how we were going to put our picture together. It was, I think, Olive's idea to open with a prelude in which a wicked old broom-rider is seen transferring her spirit to the body of a cat. In any case, it was Olive who gallantly disguised herself as the horrid old hag. And it was she, also, who prepared and recited the rhymed couplets of the narrative — on which treatment we had decided in place of subtitles.

With this plan agreed on, we then faced the problem of ending the picture. Perhaps in deference to Hollywood tradition, we toyed with the possibilities of the "happy ending," the fadeout on the triumph of good over evil. Of course, writing this into any script for Miss Kitty seemed ridiculous. But in time Dame Nature wrote the *finis* for us. A blessed event cropped up in Miss Kitty's life, and, all unwitchlike, she murmurs to her mistress at the film's end: *"At last your love has won my heart!"* This is the bunk, of course. But fortunately the cat had no control over the narrative writing.

Technically, as well, we learned a few lessons concerning cat filming. In general, for example, we found that flood lighting (and plenty of it) is the easiest to use, since your actor is unlikely to stray out of it. Our basic units were one No. 4 photoflood in reflector for the key light; one No. 2 flood lamp in reflector for the fill unit, and occasionally a 500 watt spotlight for effect lighting.

Further, judging by our experience, a cat will pay little or no attention to glaring lights. With the incredible contracting powers of their irises, their eyes become almost instantly adapted to any level of illumination. In fact, here's a valuable tip for those of you desiring the ultimate in eye appeal in still pictures of your pet. Shoot them in a *semi-darkened* room, with flash bulbs instead of flood. In this way their pupils remain dilated and fully round, adding unbelievable beauty to the eyes.

However, cats are too contrary to permit all your filming to be easy. There was, I still recall with anguish, the night we attempted the full-frame closeups of Miss Kitty's head. A 2½ inch *f*/2.7 telephoto lens was used, which we attempted to focus visually at about the cat's eyes. But to create the maximum depth of field (because of the telephoto), we moved both flood lights in quite close. Their heat (not their glare) made her pant and squirm and jump away continually. Finally, by setting a shallow box (another cat's delight) up on a stool, we were able to grab a few good shots. But it took four grueling hours and 100 feet of film to obtain the scene you see on these pages. It lasts about forty five seconds on the screen.

Altogether, it took us about eleven months (including time out for the blessed event) to shoot and edit our film. Some 2100 feet of 16mm. Kodachrome were cut eventually to a bare 600. But you've got to expect that overshooting in pet films, if you're determined during the editing to use only the best. Our camera was a Cine-Special, on which the only other lens besides the telephoto was the standard one inch objective. Probably a wide angle would have helped. And, in passing, we tried on occasion Daylight Kodachrome exposed under blue-glass photofloods. It was not a satisfactory match with Type A, especially in the flesh tones. Olive's, that is, not the cat's.

Looking back now, even the occasional arguments on "how it should be done" seem like fun. If you have a passion for movie making and a love for cats, why not combine them in your next picture? We did in *The Witch Cat*, and we have never regretted a moment of it. Especially now, for Miss Kitty only recently joined her witchly godmother in the true world of the spirits.

The facts about lens bubbles

PERHAPS one of the most common queries submitted to the League's consulting department goes approximately as follows:

"In examining the lens on my new camera (or a new lens purchased for that camera), I noticed that there are some tiny bubbles embedded in the glass. Are these bubbles going to affect the quality of my pictures?"

Here are the facts in the case. They are reproduced with the kind permission of *Kodak News*, a trade publication for Eastman camera dealers.

In the manufacture of optical glass it is practically impossible to obtain large quantities of glass entirely free from bubbles. If bubble-free glass were used exclusively, the cost of making photographic lenses would double or even triple in many cases. This additional expense is entirely unjustified considering how harmless lens bubbles really are.

It's a Question of Light Rays

Briefly, a bubble acts as a tiny lens which diverts a certain portion of light from the image-forming beam. These diverted light rays may fall somewhere on the film or they may never reach it. If these rays are sufficiently numerous in relation to all of the light rays passing through the lens, a small, dark area may appear on the final print or color transparency.

Every reputable lens is inspected for bubbles. Each lens must meet certain specifications which limit the size and number of bubbles within a comfortable margin of safety. In other words, the bubbles you see in a good lens could actually be larger or more numerous and still not divert enough light to affect the image in any way. As a matter of fact, a bubble 1/16 of an inch in diameter diverts such a small amount of light that it amounts to slowing down a lens which is 1 inch in diameter by only 1/170 of a stop. Not enough to worry about.

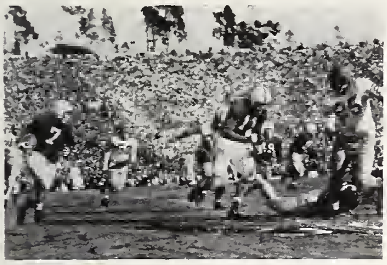
Make a Test

If you have any reason to suspect that air bubbles in your lens *are* affecting the quality of your pictures, it is easy to make a convincing and conclusive test. Simply photograph a patch of clear blue sky, using the lens opening recommended for the film used. If a small dark area appears on the resulting picture, you may have cause for complaint. It is extremely unlikely that this will happen.

LATE RELEASES

Features and short subjects for 8mm. and 16mm. screens

■ *Lost Canyon,* seven reels, 16mm. sound, black and white, is distributed by Commonwealth Pictures Corporation, 723 Seventh Avenue, New York 19, N. Y. William (Hopalong Cassidy) Boyd hurls himself through another seven reels of fast moving western action. Co-starred with him are his accustomed sidekicks, Andy Clyde and Jay Kirby. Lola Lane adds the soothing touch of womanhood to the border doings.



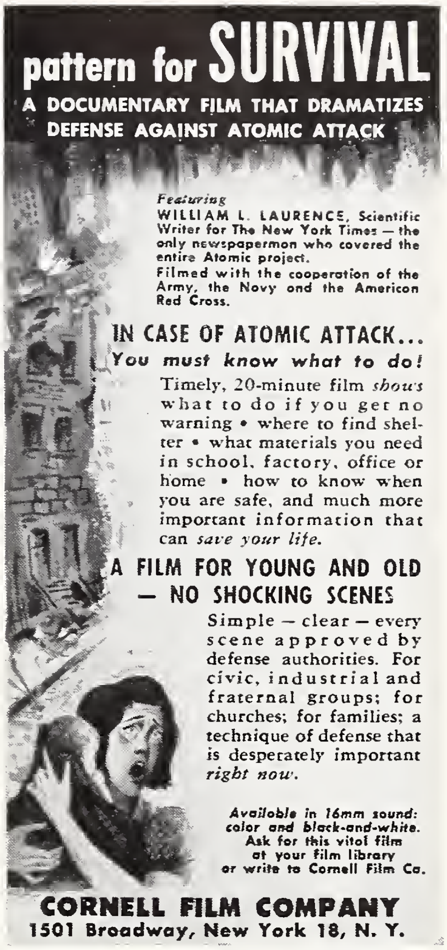
■ *Touchdown Thrills of 1950,* one reel, black and white, is available in 8mm., 16mm. and 16mm. sound versions from Official Films, Grand & Linden Avenues, Ridgefield, N. J. This year's football highlights include shots from the following games: Purdue-Notre Dame, Army-Harvard, Kentucky-Georgia Tech, Ohio - Northwestern, Texas - Southern Methodist, Princeton-Cornell and Oklahoma-Texas. Mel Allen does the narration. The film is designed to thrill the casual fan, but its intimate play detail should interest the more hardened followers of the game.

■ *Pattern for Survival,* two reels, 16mm. sound, black and white and color, may be obtained from Cornell Film Company, 1501 Broadway, New York 18, N. Y. Based on government records and files, *Pattern for Survival* describes in detail the effective ways in which planned civilian defense, aimed at individuals and groups, can counteract fear and panic in the community. The film features narration by William L. Laurence, science writer for *The New York Times* and two-time winner of Pulitzer Prizes.

■ *Art Treasures from the Vienna Collections,* 40 minutes, 16mm. sound on film, color, may be had from National Film Distributors, 112 West 48th Street, New York 19, N. Y. Rubens, Rembrandt, Vermeer and Velasquez are among the painters whose masterpieces are shown in this comprehensive footage of the Hapsburg art treasures. The commentary is written by Thomas Craven and narrated by Basil Rathbone. There is a companion film on the Berlin collections.

■ *The Vanishing El,* one reel, 16mm. sound, black and white, may be had directly from Sterling Films, Inc., 316 West 57th Street, New York 19, N. Y. This footage takes you on a brief sightseeing trip through New York City, aboard the last of the city's once great network of elevated railways. Among the memorable places shown are the Brooklyn Bridge and Chinatown.

■ *Polkas,* one reel, 16mm. sound, black and white, may be obtained from the Audio-Master Company, 341 Madison Avenue, New York 17, N. Y. Here are several Johann Strauss polkas, as performed by the Vienna Symphony Orchestra under the direction of Robert Stolz, with the cooperation of the Vienna Staatsopera. The film features the prima ballerina, Julia Drapel. Other films in the same series are *The Beautiful Blue Danube Waltz, The Gypsy Baron* and *The Fledermaus Overture.*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8 CLUBS 16

The people, plans and programs of amateur movie groups everywhere

Maxim winner screened The first public screening of the year's Maxim Memorial Award winner—*The Gannets*, by Warren A. Levett, ACL, of West Hartford, Conn.—was, traditionally, the highlight of the December meeting of the Hartford Cinema Club. The group was founded by Hiram Percy Maxim, FACL, in 1926, and has currently as a member Percy Maxim Lee, FACL, donor of the Award in memory of her father.

Other 1950 Ten Best winners seen on the program were *Circus Time*, by George Merz, ACL, of Clifton, N. J.; *The Barrier*, by Glen H. Turner, ACL, of Springville, Utah, and *Hands Around the Clock*, by William Messner, ACL, of Teaneck, N. J. All of the films were accompanied by sound on magnetic wire.

Edmund Zacher, ACL, president of the Hartford Cinema Club, presided at the gathering, with Mrs. Lee presenting the Maxim Award in person to Mr. Levett. James W. Moore, ACL, and Don Charbonneau, ACL, represented the Amateur Cinema League at this gala meeting.

Chicago December meetings of the South Side Cinema Club, of Chicago, featured *Spotlight on Alaska*, by Father Hubbard, the "glacier priest," and the annual club Christmas party. This month's sessions will be Members' Night and another feature film night. Grace Hall and her vacation film of the United States and Alaska, and a western travelog by Viola Jelke, will make up the members' program. The feature film for the latter evening was not announced.

Long Beach Election of officers for 1951 resulted in Forrest Kellogg, ACL, becoming new president of the Long Beach (Calif.) Cinema Club. First vicepresident is Kyle Holmes, with Earl Everley as second vicepresident. Phyllis Weethee is secretary and Larry Newberger treasurer. A. Warren Nash, ACL, and Al Larrabee, ACL, were named directors.

The midfall meeting was devoted to members' films, as follows: *The Quest for Black Gold*, by Mr. Nash; *An Excuse for Murder*, by Jack Lloyd; *The Shrine on Parade*, by Mr. Kellogg; *Behind the Scenes*, by Mary Alice Eubank, and *Indian Ceremonial at Gallup*, by Fred Barber, the last named with sound on tape.

Leo K. Lehrer

PERCY MAXIM LEE, FACL, donor of Maxim Award, gives replica of trophy to Warren A. Levett, ACL, 1950 winner. Edmund Zacher, ACL, left, Hartford president, and James Moore, ACL, of League, look on.

Philadelphia The December gathering of the Philadelphia Cinema Club was arranged by members of the city's northeast district, with Norman C. Birks in charge. The program included *Cruising on the Lorelei*, by Alexander McCalmont; *Ice Capades of 1951*, by Mr. Birks; *Zion and Bryce Canyons*, by Belford Neff, and *Bicycling on Cape Cod*, by Jesse H. Haines.

Long Island meetings The Long Island (N. Y.) Cine Club, ACL, devoted a midfall meeting to cutting and editing the club leader. A subsequent session was given over to Clinic Night, during which members' films were screened and discussed. Recently the group had the pleasure of seeing three films made by Bert Seckendorf, ACL, of Brooklyn, who was on hand to present them personally. The pictures shown were *Symphony of The Village*, *Indian Summer* and *A Christmas Story*, the latter produced in cooperation with Vic Watson.

Oklahoma guest Ralph E. Gray, FACL, League vicepresident, was guest of honor at a reception given by the Movie Makers Club, ACL, of Oklahoma City on a recent visit to his home state. Mr. Gray presented one of his Mexican films. Winners of the club contest were also screened.

MMPC winners New York City's Metropolitan Motion Picture Club, ACL, awarded first prize in its recent annual contest to John Caruso for *Crime in Passion*. Othon Goetz, ACL, received second prize for *From This Day Forward*, while third place went to Terry Manos, ACL, for *Vacation Highlights*. The judges were Frank E. Gunnell, FACL, Harry Groedel, ACL, Herman Andresen, Sidney Moritz, ACL, Ernest H. Kremer, ACL, John Hefele, ACL, and Ray Moss, ACL.

Peoria elects Caesar Dentino, ACL, has been chosen president of the Peoria Cinema Club, Inc., for 1951 in recent balloting. Elected to serve with him were Dr. Fred Meixner, vicepresident; D. Raleigh Carlton, ACL, continuing as secretary; Paul R. Marshall, ACL, treasurer; Art Nordwall, ACL, publicity, and Sam Trope, ACL, film librarian.

Milwaukee winners Joseph Salerno took first place in the 8mm. class in the annual contest of the Amateur Movie Society of Milwaukee, ACL. The winning film was *Father Plays Cameraman*. Howard Gennrich placed second with *What's Stewing?*, and Earl Peychal took third place for *Colorado Adventure*. Runners-up were *1950 Chicago Fair*, by F. Gitzl; *Megaphone Menace*, by Elmer F. Klug, ACL; *Dear Joe*, by Saverio Salamone, and *Scenic Wanderings*, by Martha Rosche, ACL. In the 16mm. class first place was awarded to Ray C. Fahrenberg for his photoplay, *Flabbergasted*. Second prize went to F. L. Kreznar, ACL, for *Vacation—1950*.

A midfall meeting of the club featured the screening of *Red Feather Parade*, club unit production filmed for the Community Chest. Hobarth Olsen headed the production unit as director. He was assisted by John Bakke, Joe Salerno, Bob Lees, Charles Ferry, Lu Gaedtke, F. Kreznar, ACL, Agnes Muehlbach, Erma Niedermeyer, ACL, and Mollie Sulewsky, ACL.

L. A. 8's Barry Dance became president of the Los Angeles 8mm. Club in the recent election. Sylvia Higgins was named vicepresident, with Catherine Guerrieri as secretary and R. V. Browning, treasurer.

Election night entertainment was under the charge of Barbara Brookes, home economist for Arden Farms, who gave a short talk and presented *The Story of Milk*, produced for the dairy.

Tri-City session Members of the Tri-City Cinema Club (of Davenport, Iowa, and Rock Island and Moline, Ill.) enjoyed a presentation of films produced by Dr. Albert N. Mueller, of Rock Island. The pictures were *Water*, *Chicago Fair*, *California* and *Florida*. Georgia T. First, ACL, also presented a group of Kodaslides.

St. Louis shows A late fall meeting of the Amateur Motion Picture Club of St. Louis featured a talk on lighting by Mr. Feisley, of General Electric, and screening of the company's film, *Family Album*. Subsequent demonstration sessions were devoted to a discussion of color film, stressing the differences between Ansco Color and Kodachrome, led by Norton E. Claypool, of Ansco; a showing of three-dimensional color films and a discussion of techniques by Mr. Bader, a local photo dealer.

Bristol elects In their recent election, members of the Bristol (Conn.) Cinema Club, ACL, chose John E. Wilson as president for 1951. Earle H. Sparks, ACL, will serve as membership chairman and Lee E. Paulmann, ACL, as secretary-treasurer.

Kansas City 8-16 The 8-16 Home Movie Makers, of Kansas City, Mo., have reelected by unanimous vote John C. Sherard as club president; Robert C. Davis, vicepresident; Herman B. Davis, treasurer; Virginia Schneikart, executive secretary. This marks the fourth consecutive term for founder-president Sherard.

The club held its third annual 16mm. salon during the fall. The program follows: *Two Sons*, by Lawrence Conrad; *Day Camping*, by John Booz; *North Country Adventure*, by Harold Cramer, ACL; *Trail to the Rainbow*, by Robert C. Davis; *Big Thrill*, by W. C. Murray, and *October in Colorado*, by Hugh Moad, ACL. A presentation of trophies followed the screening.

Ottawa session A demonstration of the value of sound with films was presented at a recent meeting of the Ottawa Cine Club of Canada. *Lest Old Arts be Lost*, an 8mm. film by Elizabeth Edwards, was first projected silently. A tape recording was then prepared, and the two synchronized for a second screening. The Revere and Ampro tape recorders were exhibited and demonstrated in connection with the show.

Minneapolis The Minneapolis Cine Club, ACL, held a pre-holiday screening. Pictures shown included *Arizona*, by C. V. Egekvist; *South to Key West*, by Ray Kullberg; *Victory Garden*, by G. W. Thompson, and an untitled film on autumn in New England by Jim Brown, who offered a prize for the best title suggestion. The club's Christmas party was held at the Women's Club again this year. Bob Kleinman was in charge of arrangements.

The Minneapolis Octo-Cine Guild had the opportunity to study the travel films of Europe brought back by member Russ Wilcox at a pre-holiday gathering. The club's Christmas party was held at Stouffer's Restaurant. Laurie Peterson and Austin Frisk headed the Christmas arrangements committee.

New in N. J. A new amateur movie group has been organized in New Jersey under the name of The Plainfield Cinema League, ACL. Club president is Dr. Barney A. Polskin. Joseph De Caro is secretary-treasurer, and William Wils serves as program director.

Filming enthusiasts in and around Plainfield wishing to join the group should contact the secretary, Mr. De Caro, 234 Martine Avenue, Fanwood, N. J., or Dr. Polskin, 115 West 7th Street, Plainfield. Meetings will be held on the first Tuesday of each month at 8:00 p. m. at Dr. Polskin's address.

Valley 8mm. Ladies Night of the Valley 8mm. Club, of North Hollywood, Calif., featured a film competition for the club's distaff side. Top award went to Mrs. Ed Gar-

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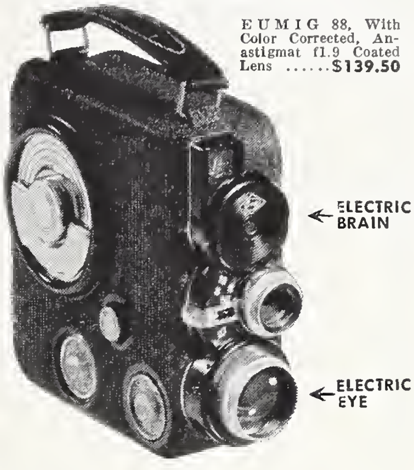

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wood for her comedy, *Breakfast in Bed*. Second prize went to Mrs. John Fitchner, for *Dumb Bunny*. *Laugh, Ladies, Laugh*, by Mrs. David Jenks, received third prize. In fourth place was *Pickled Peaches*, by Mrs. Philip Cook.

The judges were Mrs. Les Williams, Southwest 8mm. Club; Mrs. Charles Peters, Los Angeles Cinema Club, and Mrs. Eugenia Elliott, ACL, Los Angeles 8mm. Club.

The club meets on first Fridays at historic Campo de Cahuenga Clubhouse. Interested amateurs may contact Neva Bourgeotte, at 4639 Coldwater Canyon Avenue, North Hollywood, or phone Sunset 3-2202.

Chicago The annual banquet and installation of officers of the Chicago Cinema Club, ACL, was held this fall at the Chicago Bar Association building. Charles Lonk accepted the president's chair. Other officers chosen were Mrs. Clarence Koch, vicepresident; Mrs. Keith Nowell, secretary, and Sherman Arpp, treasurer.

On February 1 the club is sponsoring its Super Gadget Night, in which many other Chicago clubs will participate. A "bazooka" (36 inch telephoto lens) and a four-lens turret are only two of the unusual features to be exhibited. The club meets in the Civic Opera Building. All are welcome to attend.

Northern Calif. A new slate of officers was chosen for the Northern California Council of Amateur Movie Clubs, headed by Emerson Owen of San Jose Movie Club as president. Other officers are Gordon Robertson, Bay Empire 8mm. Movie Club, ACL, first vicepresident; Joseph Pancoast, ACL, Richmond Movie Club, second vicepresident; Clyde Evans, ACL, treasurer, and William Crowell, ACL, secretary, both of the Westwood Movie Club.

Schenectady The Christmas party of the Movie Group, Schenectady (N. Y.) Photographic Society, ACL, was built around the 1947 Ten Best winner, *Magic Stairway*, by Harlan Webber, ACL, now president of the society. A number of surprise holiday features also were on the program, as well as refreshments in keeping with the season.

Rockford party A festive program brightened the holiday slate for members of the Rockford (Ill.) Movie Makers, ACL. Two Christmas films, *If Santa Claus Stayed* and *Christmas Toy Shop*, by Arnold Lundgren, were features of the gala program arranged by Floyd Rosene and Don Anderson. Santa himself was on hand to pass out gifts to the children of members and those from the Rockford Children's Home, who were special guests for the occasion. Community singing, special entertainment and abundant refreshments rounded out a festive night.

Seeburg session A recent gathering of the Seeburg Camera Club, of Chicago, featured a screening of a Shell Oil Company film, *10,000 Feet Deep,* and an 8mm. Kodachrome film by Al Koch. A subsequent meeting took place in the home theatre of club president J. H. Boulet, jr., ACL. Members' films and slides were shown, plus a travelog of the Canadian Rockies made by Mr. Boulet.

Oak Ridge A meeting of the Oak Ridge (Tenn.) Cinema Club, held recently at the American Museum of Atomic Energy, featured a screening of *Engineering for Radioisotopes,* by Tom Trent, ACL. On the same program were *The Great Smokies* and *The Happiest Man on Earth,* the latter film based on an O. Henry Memorial Award short story. The producers' names of these two films are not known.

Berkeley guest Don Flagg, professional filmer, was an honored guest at the December meeting of the Berkeley (Calif.) Movie Club. He gave a talk on the production of industrial and television films and screened some of his own work. Arthur Hart projected his 16mm. Kodachrome film, *Solitude,* and Dr. Frank Burton, ACL, and Mrs. Burton showed two of their Christmas films.

Omaha programs Two programs of interest were presented on the fall schedule of the Omaha Movie Club. The films shown included *Trip to Florida,* by W. R. Tatman; *Around Lake Michigan,* by C. H. Swindler; *Trip to Denmark,* by Jens Jensen; *Coronation of 1950,* by Mrs. J. G. Kretschmer, and *Rocky Mountain National Park,* by Jewel Bockwitz, ACL. The club meets every fourth Friday in the Joslyn Memorial.

Aussie winners A record entry of thirty one films, representing all states in Australia, made this year's Five Best competition, sponsored by the Victorian Amateur Cine Society, ACL, one of the best since the war. The winners were *The Little Imp,* by R. L. Greenwood; *A Letter to Mary,* by L. Platt and R. H. Norgate; *Wings Over the Sea,* by W. D. Burns; *Out to Lunch,* by Len Montagu, ACL, and *Homeward Bound,* by Max Knobel. The President's Trophy and the PJP Award went to *The Little Imp.* The Home Cinemas Award (for the best 9.5mm. film) was given Denzil E. Howson for *Village History.* It is interesting to note that the three top winners were in black and white.

Entries for D. C. The first of the monthly entries in the annual contest of the Washington Society of Amateur Cinematographers were screened at a pre-holiday meeting. These were *Day's Journey,* by Philip A. Simpson, ACL; *Apple Blossom Festival,* by Elias E. Pederson, ACL; *Long Lake Holiday,* by Daniel M. Friedman, ACL, and *Flight to Iwo Jima,* by Richard H. Parvin, ACL.

Common Mistakes and Their Correction, a Harmon Foundation instructional film; a demonstration of projection conducted by Harold Wagar, and a talk on editing given by Major W. A. Anderson, ACL, preceded the screening of contest entries.

Cincinnati The first of such projects to come to hand since cessation of hostilities of World War II, the Cincinnati Movie Club is busy drawing up plans for a series of civil defense training films. Planned as group productions, the films are being made at the specific request of the city government. Other film clubs might take their cue from this and offer their services in like manner to their respective communities.

Winnipeg program The November meeting of the Winnipeg Cine Club, in Canada, featured a talk by H. E. Rasmussen, *Photographic Lenses and Their Uses.* Lenses actually made by Mr. Rasmussen were displayed.

On the screen were *Picnic Short,* a film of the club outing by Bill Cross, and *Highway 61,* a travelog by Anna Doupe with sound on disc. Refreshments followed the program, with Mesdames Gibson and Peterson serving as hostesses.

Milwaukee The midfall program of the Amateur Movie Society of Milwaukee, ACL, featured a showing of the first rushes of *Red Feather Parade,* club filming project produced for the local Community Chest. A technical discussion followed. Also screened were *Mexico and the Gaspe,* by Al Huennekens, and *The House on the Hill,* by Selma Preuss, ACL.

An added attraction was the showing of stereo slides taken by Bill Verburgt, Mibs Rheingans, Al Wudke and Mr. and Mrs. Sonnemann.

AACC The Associated Amateur Cinema Clubs, in Chicago, presented its annual Show of Shows last month. The feature picture was *On the Highways and Byways of Mex-*

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If you haven't ordered your ACL Leaders yet, you're missing all the glow and sparkle that the beautiful color footage will add to your finished films.

Against a dark background, the earth — with the continents varicolored against the rich blue seas — revolves slowly until the sparkling, crystal letters ACL fade in across the sphere's curvature.

Then a narrow band of brilliant red, bearing in white, raised letters the word MEMBER, swings across the globe. A second band of red, with AMATEUR CINEMA in white, zooms in from the right and is followed by a third red band, with the word LEAGUE.

A smooth lap dissolve follows, and across the same three red panels appear the words WORLD WIDE ASSOCIATION OF MOVIE MAKERS, in gleaming white letters. These, together with the sphere, then slowly fade out.

There's still more: the trailer. As your film ends, you fade in once more on the slowly spinning earth — and a brilliant red band sweeps diagonally across it, announcing in large white letters THE END.

Cordially,

James W. Moore

JAMES W. MOORE
Managing Director

P.S. 16mm. leaders are 14 ft.; 8mm., 7 ft.—same running time.

If you are not yet a member of the Amateur Cinema League, see the inside back cover of this issue for complete information and on application blank.

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ico, photographed by Larry Randall, ACL, of the South Side Cinema Club, and narrated by Lou Bohlin, vicepresident of the AACC.

The second half of the program included *Country Life*, by Oscar Bergman, of the Edison Camera Club; *Her Heart's Desire*, by Othon Goetz, ACL, of the Metro Movie Club, ACL; *Adventures in Snap Shooting*, by William Ziemer, president of the Metro Movie Club; *Honey Harvest*, by William W. Vincent, jr., FACL, of the Kenosha Movie and Slide Club, ACL, and *It Shouldn't Happen to a Dog*, by Gerald Richter, of the South Side Cinema Club.

Australia The 1950 Gold Cup Competition, sponsored by the Australian Amateur Cine Society, ACL, was won by A. T. Bartlett, of Brisbane, Queensland. *Give Us This Day* was the trophy winner's entry, running 700 feet of 16mm. Kodachrome with sound on disc. Second and third place honors went to H. Sothern, also of Brisbane, for *Sojourn in Northern Italy*, and L. Montagu, ACL, of West Australia, for *Out to Lunch*.

Asheville agenda The crowded but interesting fall season of the Smoky Mountain Movie Club included the annual contest, an outing, election and the annual banquet. Newly elected officers are Josephine McDaniel, ACL, president; Robert Campbell, vicepresident, and Betty Rose Jayne, secretary treasurer.

The club's outing took the form of a weiner roast, staged at Bent Creek. The new officers were installed at the banquet, after which awards were made to winners of the contest. Dr. Schell took top honors in the 8mm. class for *The Deep South*. Second and third places were filled by O. R. Powell, for *The Circus*, and Joe McDaniel, for *The Fence*. Thor Behrens, ACL, led the 16mm. filmers with *Paquita Dolls*. *Goose Hunting*, by Dr. Chapman, and *Asheville Highlights*, by Zeb Fox, ACL, were in second and third positions.

JACK SHANDLER, and Mrs. Shandler, of the Los Angeles Cinema Club, thread up for a screening of *Paradise of Mid-Pacific* before members of Long Beach (Calif.) Cinema Club.

NEW OFFICERS for Peninsula Home Movies Unlimited, in California, pose for their portrait. Seated (l. to r.) are Lloyd Mosch, recording sec'y.; John A. Gorman, ACL, president; Al Boker, treas.; standing, Ralph Swickord, sec'y.; Herb Holloway, vicepresident.

Westwood agenda The Westwood Movie Club, in San Francisco, was host last month at the regular monthly session of the Northern California Council of Amateur Movie Clubs. The October club meeting featured a discussion of exposure meter technique, led by Leo Kerkhof. A screening of *San Francisco*, in 8mm. Kodachrome by Mr. and Mrs. Morton Thomas, followed the talk.

Westwood will be guest on the radio program, *Filming for Fun*, on Sunday, December 31. The program, conducted by Clyde Evans, ACL, is aired over KLX, San Francisco, every Sunday at 12:30 p.m. Westwood club members will be interviewed and activities of the group discussed.

* * *

ALTHOUGH it is a useful gadget at anytime, a lens shade is almost an essential to avoid reflections in snow filming.

* * *

S. F. oldies Old Picture Night, a recent special event conducted by the Golden Gate Cinematographers, ACL, featured a 25 year old film made on a hand-cranked Keystone by member Pellegrini. *Father's Day* and *Yosemite*, made fifteen years ago by George Sohst, and *School Days* and *The Fall of the Alley Gang*, by A. Theo Roth, ACL, made about seventeen years ago, followed. A relatively new film, *The Inside of a Chair*, by Per Rasmussen, completed the screening.

In the election that preceded the meeting, A. Hauchildt was chosen president for the coming year, with R. Alexander as vicepresident. A. W. Balzarini and H. Ketjen are, respectively, treasurer and secretary.

WANT TO JOIN A MOVIE CLUB?

Write to the ACL for the address of the club nearest you. If there is no club active in your community, we'll send you free a detailed bulletin on how to get one going. Address: Clubs, Amateur Cinema League, 420 Lexington Avenue, New York 17, N. Y.

The clinic

[Continued from page 20]

ends. *Voila!* When not in use, the entire business may be rolled up and carried in your jacket pocket or camera case.

Charles Artus, ACL
Entretat, France.

REVOLVING TITLE BACKGROUND

If any filming fan wants a knockout moving background for the lead title of his Christmas reel, I urge him to run, not walk, to his nearest package store (liquor dealer, that is). There he may be able to beg or borrow the moving holiday display put out this season by the Four Roses people.

The gadget consists of a large plastic ball geared to a tiny electric motor which revolves it at four revolutions per minute. This speed is ideal for one of those lead titles which move slowly across the face of the screen and off. Your letters, of course, should be mounted on the curved surface with some sort of adhesive.

George J. Wieland
Woodside, N. Y.

HANDY FILM CLEANER

After repeatedly misplacing that soft piece of velveteen I use for film cleaning, I decided to anchor it down in some way where it always would be handy. Now I have two small blocks of wood, hinged together at one end and with their inner faces covered with strips of velvet. In use, the strips are moistened with cleaning fluid, the blocks clamped lightly around the film as it passes from one rewind to the other.

Some provision should be made for changing the cloth strips as they become too dirty for further use. And if you're real forgetful, you can screw the the gadget down to the rewind board.

Solomon Kessler, ACL
Portland, Maine

Winter projects

[Continued from page 14]

process filmed. Ask your local Chamber of Commerce for suggestions. Your community might be interested in a movie of the public school system. Or perhaps a movie study of the public library or local hospital—as suggested in November Movie Makers.

Yes, by putting your movie equipment to work instead of letting it hibernate during the long days, you'll keep "in training." You'll find that as an amateur cinematographer you're on your toes and rarin' to go by the time the snows melt and the first crocus pops through the soil. Give it a try. Your imagination and some film are all it takes.

Behind-the-lens filters

[Continued from page 11]

Creation of these tweezers is easy. Take any ordinary tweezers of the correct size, heat the tips in a gas flame and bend them gently sideways. Any jeweler can perform this operation for you, if you feel you can't handle it yourself. Now, so that the filter may be inserted and withdrawn from its camera position with the tweezers, cut a small notch in its edge with an ordinary ticket punch.

All of this tweezer business may sound as if the lacquered gelatin filters were uncommonly delicate. This is not wholly true. While they should be handled carefully to avoid fingermarks and scratches, so should glass filters and indeed your lenses. Your lacquered filters may be cleaned with film cleaning fluid, if necessary, and they are best kept between sheets of soft white paper in suitably labeled envelopes. Stored in this way, a complete set can easily be carried in your camera case without any excess weight or sacrifice of space.

A titling tell-all

[Continued from page 15]

distance and the correct diopter lens to be used at this distance. By a simple example, let us see how the nomographic chart will determine these data.

We have decided, for instance, that a title area 4 inches wide will be suitable for the size of letters to be used or the picture background we have in mind. First, we will need to know the corresponding height of this area. Entering the chart along the Width-of-Title-in-Inches scale, we place a straightedge on the 4-inch point and align it with Pivot A. Reference to the Height-of-Title-in-Inches scale now shows that our title area must be 3 inches high.

The next fact we need to know is how far the camera should be from our title card so that its lens will just cover this 4 by 3 inch area. We intend using, let's say, the standard 1 inch lens on a simple 16mm. camera. Again entering the chart along the Width-of-Title-in-Inches scale we place a straightedge on the 4-inch point and align it with the 25mm. point of the Focal-Length-of-Lens scale. Reading from the scale marked Distance-of-Auxiliary-Lens-from Title-in-Inches, we find that the correct camera-to-card distance will be 20 inches. (Exactly the same finding, of course, would result if we were using a 25mm., or 1 inch, telephoto on an 8mm. camera.)

So far, so good. But the 1 inch lens on our 16mm. camera is a fixed focus unit and we know we cannot work as close as 20 inches from the subject. An auxiliary lens is needed; but what diopter strength should it be? We now enter the chart along the Distance-of-Auxiliary-Lens scale, place the straightedge on the 20 inch distance just determined, and align it with Pivot B. Reference to the Diopter-of-Auxiliary-Lens scale shows the desired strength to be 2 diopters. With this auxiliary lens over the fixed focus objective (or on a focusing lens set at Infinity), our title copy will be in perfect focus.

There remains now only the matter of centering your title card. The nomographic chart cannot aid you in this. But I can refer you to the simple and excellent system outlined by Roy H. Burgess, ACL, in *Your Titles Will be Centered;* it appeared in the October, 1950, number of this magazine.

Getting "The Gannets"

[Continued from page 10]

not hard to find. Part of Eric Coates's *Dancing Nights* provides the introduction and carries through the locale-establishing scenes. From this point, parts of *Swan Lake* and Khachaturian's *Gayne* ballet music fit the tempo to the end. Recording was accomplished by using two wire recorders; the narration alone was recorded on one machine and was then played electrically into the second, at the same time as the music was being fed into the second recorder. Synchronization is maintained at all times, using the technique described in the April, 1949, issue of Movie Makers.

Welcome to Tucson

[Continued from page 23]

sight until you have offered cigarettes, passed candy to the children and admired the papooses. Most of the Indians, especially on the reservations, expect to be paid a nominal fee for posing," he continued. "But don't overpay them either."

DON'T MISS DUDE RANCHING

Another source of good action and human interest will be found in Tucson's 20 million dollar a year dude ranch industry. There are some seventy five ranches in and around the city, so you can take your pick. You will want closeups of some of the name plaques at the entrances, both because they are good identification and because many of them have unusual names and designs.

One ranch will probably have a

EXPERIENCE ISN'T EVERYTHING

FOR two years in a row, now, the Maxim Memorial Award has been won by a filmer with comparatively brief experience in our chosen hobby. Warren A. Levett, ACL, the 1950 winner, has been looking through a 16mm. viewfinder for little more than four years. Glen H. Turner, ACL, the top movie maker of 1949, had only two and a half years of 8mm. filming when his *One Summer Day* took the treasured trophy. On the bare face of it, these facts should lend encouragement to all.

But don't let them mislead you. There are a number of important aspects of making a good movie which are not indicated by—nor may they much depend on—one's length of filming experience. While we do not pretend to have foregathered them *all* here, a few which do occur to us are the following:

First of all, the filmer must have within himself a genuine desire to improve his pictures. Without this enthusiasm, ambition and resolve, experience may well mean nothing. (Each of you must know a ten, fifteen or twenty year movie maker who still has not made a real movie!) With this resolve, however, nearly any accomplishment may be within your reach.

Improvement, however, cannot feed on emotion only. Growing skills are sinewed by growing knowledge—and knowledge means study. Along with an intelligent eagerness to know the "whys" and "hows" of movie making, growing knowledge also entails a sizable assortment of growing pains. Spurred on by his ambition, the imaginative filmer's concepts will for some time outstrip his technical abilities to attain them. There will be setbacks and disappointments. And so, along with resolution and study, the fine-filmer-to-be will need patience and perseverance.

On the less technical side, there are still other talents which must flower with one's camera skills. An appreciation of good composition contributes much. A sense of "story" development (not necessarily in photoplay form) is important. And a true understanding of what makes a movie is mandatory.

With some of us these abilities and instincts develop quickly. With others, the development is slow and arduous—and with others, not at all. Sooner or later, however, at some moment which no one of us can predict—saying, "I, in two years, three years, five years, will be a fine filmer"—sooner or later all of the magic elements are present. Smoothly, then, each melds with the other, and a great movie is the result.

Experience, intelligently used, may hasten that moment. But it alone can never guarantee it.

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group starting out on a ride over desert trails into the rolling foothills. You might go along. Try to get the bright colored shirts and levis against scenic skies and country. Or you might prefer to stay around the ranch swimming pool and line up some pretty girls in fancy cowboy togs or sun shorts.

At other ranches you can find groups of dudes having a chuck wagon supper around a crackling campfire, playing shuffle board, having an outdoor fashion show, a square dance or a barbecue—any number of activities that will keep your footage counter ticking. You'll be impressed with the friendliness of the people, especially the ranch owners. After all, there might be a potential dude or dudine among your friends who see the film.

FIESTA IN FEBRUARY

You'll get more outdoor action every February when all of Tucson puts on its Western outfits and throws the annual *Fiesta de los Vaqueros*. In the parade, the only one in the country barring motor-powered vehicles, literally hundreds of horses carry riders, draw carts and old carriages, stagecoaches and other relics of the West. Indians in native costumes, drum corps, marching units, strutting majorettes, floats in the Old Western themes, scores of riders in beautiful regalia, the Sheriff's posse all mounted on golden Palominos—everyone gets into the act. Even the spectators must dress Western or risk getting thrown into the portable hoosegow and fined. The proceeds go to charity.

The parade route is published in the newspapers in advance. The parade begins at about ten o'clock in the morning, but you'll have to get there early if you want a good camera position. Pick a nice building or a section of the park for your background, and don't forget some human interest closeups and angle shots for cut-ins.

ROUGH RIDING AT RODEO

After the parade there will be all manner of exciting doings at the rodeo—bull and bronc riding, calf roping and tying, team tying, bull dogging, trick riding and all the rest. Amateur photographers are kept out of the arena for their own safety. More than one angry Brahman bull has sent a cameraman and his equipment sailing sky high, while snorting horses stomp on available toes. But don't despair. Get a seat in the grandstand as near to the chutes as possible. If you have never covered a rodeo before, it is a good idea to do a little dry shooting before you begin in earnest. It isn't easy to keep a rearing, pitching, unpredictable animal in your finder.

And to end your film there are many out-of-the-world sunsets to be recorded. It has been done before, but somehow there is no ending quite so satisfying and conclusive as a beautiful Western sky.

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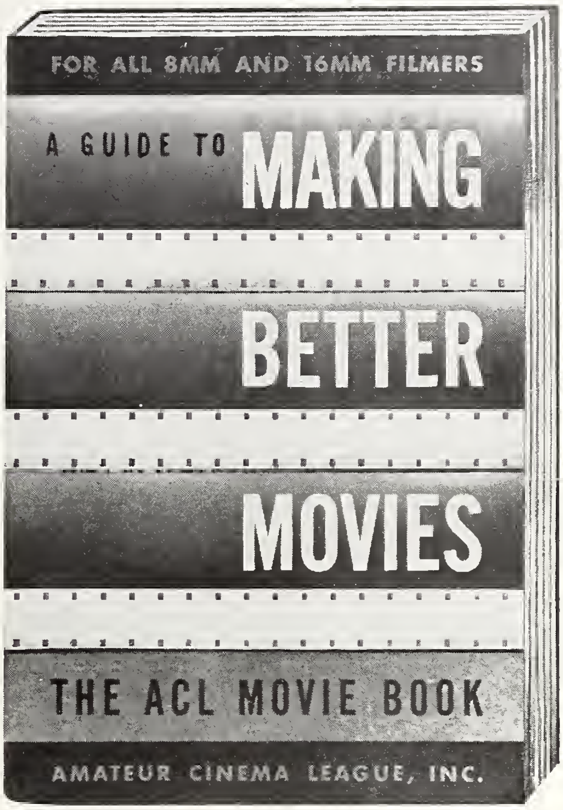

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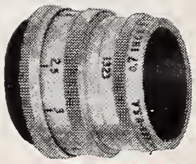

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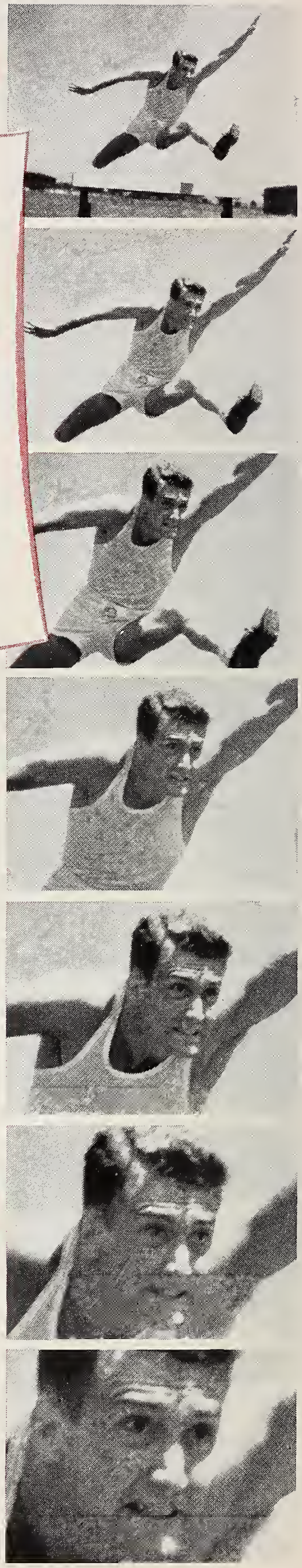

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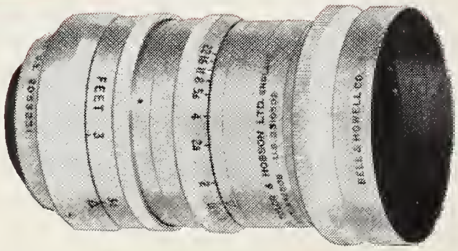

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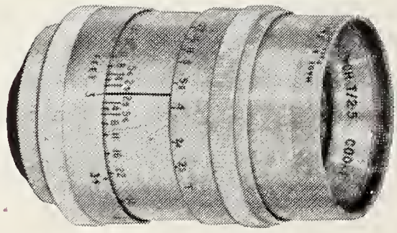

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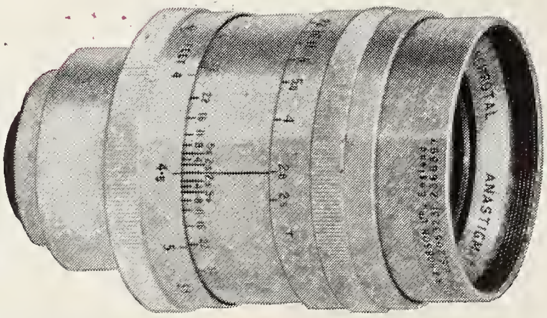

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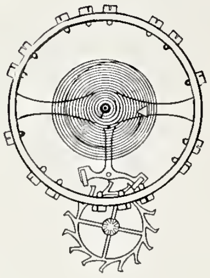
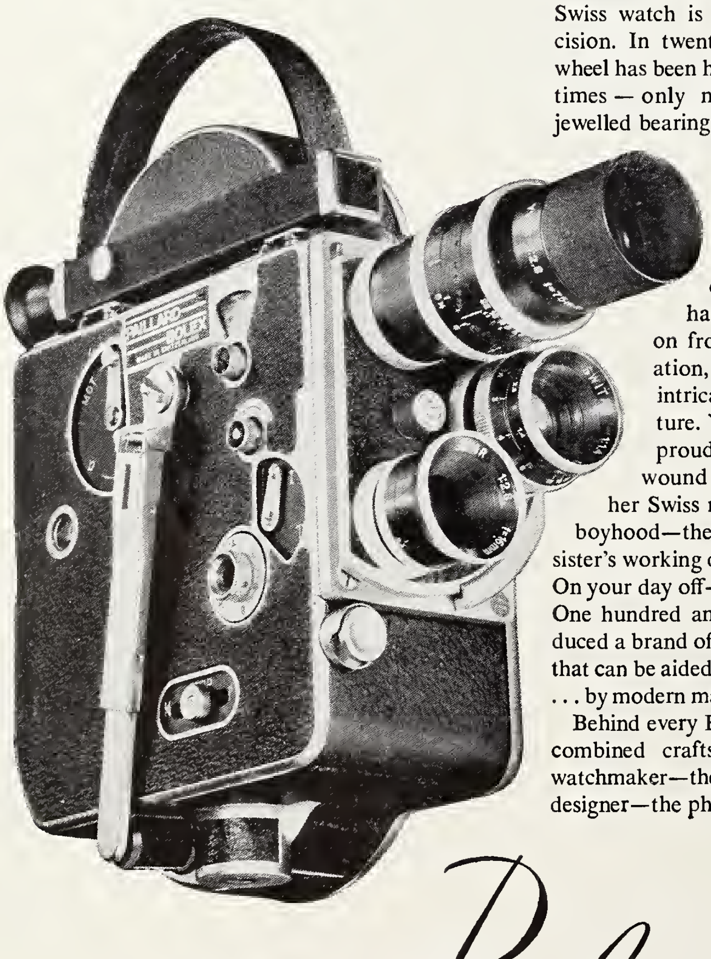
WATCH YOUR ANGLES · COMMON LIGHTING ERRORS · BOLEX LENS SURVEY

What does *Swiss Movement* mean?





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FEB 20 1951

NEW ACL MEMBERS

A warm welcome is extended to all of the new ACL members listed below. They have been elected to and joined the League since our last publication. The League will be glad to forward letters between members which are sent to us *with a covering note* requesting such service.

Caesar Dentino, *Peoria, Ill.*
Milton L. Goldman, *Philadelphia, Pa.*
Rev. H. R. Pannabecker, *Toronto, Canada*
Ray Richards, *Glen Oaks, N. Y.*
Mary L. Rickert, *Albany, N. Y.*
Robert O. Smith, *Cambridge, Mass.*
William H. Snyder, *Reading, Pa.*
D. Irving Temple, *New Rochelle, N. Y.*
Sidney A. Weiss, *Pittsburgh, Pa.*

Arnold M. Bisberg, *New Britain, Conn.*
James P. Boyce, *Wamego, Kans.*
Joseph H. Brown, *Montvale, N. J.*
Stanley J. Chadwick, *Teaneck, N. J.*
William C. Cook, *Monsey, N. Y.*
Morris J. Feigenbaum, *Hartford, Conn.*
J. M. Gilliam, *Scottsville, Ky.*
F. Eugene Hart, *Union City, Ind.*
Charles P. Healey, *Jersey City, N. J.*
Richard E. Holtzman, *South Bend, Ind.*
Carl A. Johnson, *Dallas, Texas*
Kenneth W. Lampert, *Brooklyn, N. Y.*
Willis S. Martin, *Ft. Wayne, Ind.*
Samuel Maxwell, *Detroit, Mich.*
F. William McMillin, *Morristown, N. J.*
John Charles Mendel, *Birmingham, Ala.*
Benjamin J. Olejarski, *Staten Island, N. Y.*
M. Edward Remsen, *Malverne, N. Y.*
William Stefanu, *Chicago, Ill.*
Miss Opal Wike, *Hickory, N. C.*
Harry B. Woolnough, *East Hempstead, N. Y.*

Andrew Asmonda, *Swissvale, Pa.*
Harold R. Beckwith, *Flint, Mich.*
J. H. Belt, *Salt Lake City, Utah*
Frank E. Bradley, *Northampton, Mass.*
Dr. P. L. Brandstein, *New York City*
Leland W. Hansen, *Anaheim, Calif.*
Daniel L. Holmes, *Braintree, Mass.*
Morton M. Jones, *Kansas City, Mo.*
Alexander S. Krampovitis, *Bridgeport, Conn.*
Alexander J. McMurray, *Newark, N. J.*
H. E. Prentice, *Ensign, Kans.*
Fred A. Smith, *Vancouver, Canada*

Morris L. Binday, *Hempstead, N. Y.*
Robert J. Cigoy, *Cleveland, Ohio*
Richard R. Crow, *Forest Hills, N. Y.*
William W. Edwards, *Akron, Ohio*
Eduardo Fleischmann O., *Guatemala City, Guatemala*
Mrs. Josephine G. Halliburton, *Macon, Ga.*
H. H. Hinrichs, *Kansas City, Mo.*
Al Karseboom, *Broooklyn, N. Y.*
Gerald D. Kimberly, *Ann Arbor, Mich.*
Walter V. Mitton, *Augusta, Maine*
Burton A. Schenley, *New York City*
T & V Movie Club, *New York City*

Harold C. Arnold, *Saskatoon, Canada*
Dr. Stephen L. BeGell, *Binghamton, N. Y.*
David L. Dooley, *Oklahoma City, Okla.*
Dr. Phyllis D. Schaefer, *Philadelphia, Pa.*
Dr. Stephen Szalay, *Teaneck, N. J.*
Mrs. R. L. Wyrick, *Park Place, Ore.*
Edward P. Alazzoni, *Louisville, Ky.*
Edward F. Cook, *Trenton, N. J.*
Gates D. Dunn, *Atlanta, Ga.*
Albert Feinauer, *Providence, R. I.*
Edward French, *Albany, N. Y.*
Robert H. Guetschow, *Chicago, Ill.*
Maude Hall, *Detroit, Mich.*
Leighton P. Harrison, *Vancouver, Canada*
Alex S. Macdonald, *Rosseau, Canada*
Emily Materna, *Memphis, Tenn.*
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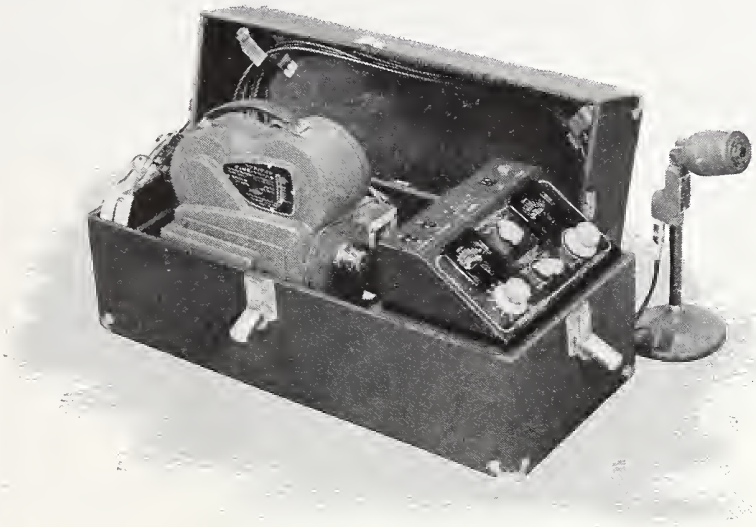

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GENERAL ELECTRIC

MOVIE MAKERS

THE MAGAZINE FOR
8mm & 16mm FILMERS
Published Every Month by
AMATEUR CINEMA LEAGUE

February 1951

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JAMES W. MOORE
Editor

DON CHARBONNEAU
Consultant Editor

ANNE YOUNG
Production Editor

JAMES YOUNG
Advertising Manager

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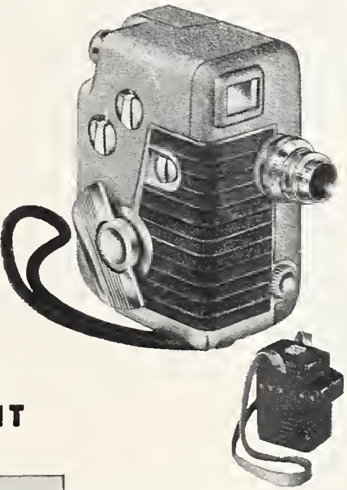

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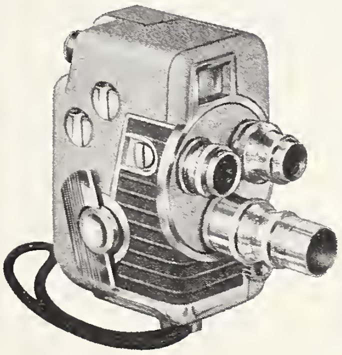

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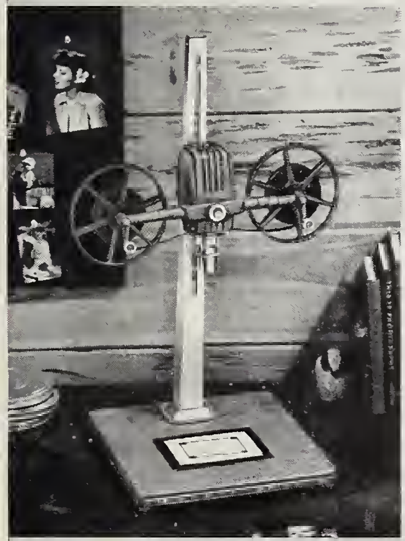

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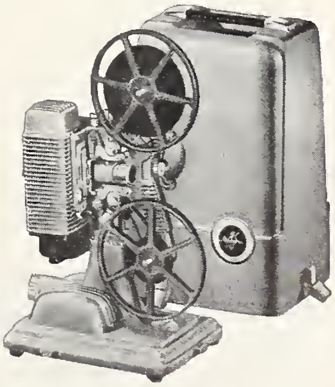

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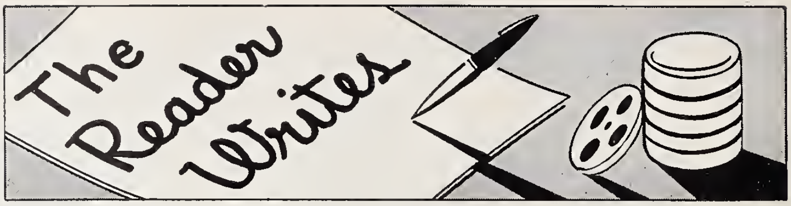

This department has been added to MOVIE MAKERS because you, the reader, want it. We welcome it to our columns. This is *your* place to sound off. Send us your comments, complaints or compliments. Address: *The Reader Writes*, MOVIE MAKERS, 420 Lexington Ave., New York 17, N. Y.

SIGNIFICANT

DEAR ACL: Received my December MOVIE MAKERS just a few days ago, and I have been reading and re-reading it since. It seems to me to be a most significant issue. The articles on the industry and the development of amateur filming were especially interesting. It's amazing what has happened in a few short years. The ACL has really pioneered!

GLEN H. TURNER, ACL
Springville, Utah

TALKS THE LANGUAGE

DEAR FRIENDS: May I congratulate you all on your splendid 25th Anniversary issue of MOVIE MAKERS! It is a magazine that talks the language of the amateur and I wouldn't want to miss a single issue.

MADELINE M. LEMPERLE, ACL
Rensselaer, N. Y.

HIGHLY PRIZE

DEAR SIRS: I want to thank you for the copies of your 25th Anniversary number of MOVIE MAKERS which you sent to five filming friends of mine.

We highly prize this issue, due to the historical data on the various manufacturers' equipment. It is interesting to note the struggles of the early pioneers and the great progress made in the 25 years of organized effort.

IRA F. KERWOOD, ACL
McGregor, Texas

MINE OF INFORMATION

DEAR MR. MOORE: Please accept my congratulations on the quality of your 25th Anniversary issue. It was really a mine of information and reflected clearly a considerable amount of hard work on your part.

THOMAS H. ELWELL, ACL
Advertising Manager
Paillard Products, Inc.
New York City

"MODERN" CAMERAS

GENTLEMEN: I have in my library several bound volumes of *Harper's* magazine dating from 1870 to 1880. In the volume for 1872 there are a page and a half of pictures of the "modern" cameras of that era! Your story and pictures beginning on page 450 of December MOVIE MAKERS just brought them to mind. Our club members here were very much interested in both.

F. C. BARNEY, ACL
Seattle. Wash.

FINE ARTICLES

DEAR SIRS: I certainly want to take this opportunity to congratulate MOVIE MAKERS magazine, not only on its 25th Anniversary issue, but throughout the entire year. There have been so many fine articles which I feel sure have helped countless amateurs in getting more fun and better results in their filming.

VERNER E. MARTIN, ACL
President
Dayton Amateur Movie Makers, ACL
Dayton, Ohio

IMPRESSIVE

DEAR ACL: I was very proud indeed to be included among those present in your 25th Anniversary magazine, which was a magnificent job in every respect. Recalling my years on the League's staff. I can well imagine the blood, sweat and near-tears that went into it. Rest assured it was well worth the time and effort; for it was impressive both in part and in toto.

WILLIAM HOWE, ACL
Laguna Beach, Calif.

JUST THE THING

DEAR FRIENDS: Congratulations to the League on its 25th birthday and to you for the Anniversary issue of MOVIE MAKERS.

Incidentally, your cover was very good. Any magazine can print a pretty picture on the cover, but the specially-made photograph with the accompanying technical explanation was just the thing for our magazine. More like it would be in order.

H. D. BATEMAN, ACL
President
Agriculture Amateur Movie Makers
Washington, D. C.

To all these friends—and many others—our warmest thanks.

In the future, we shall try to arrange for other specially-made cover photographs based on movie themes. Our readers are cordially urged to submit such pictures for possible cover use, keeping in mind the necessity for a composition which will accept the masthead in the upper left corner. Prints must be on glossy paper and have a minimum size of 8 by 10 inches. Photographs accepted will be paid for on publication at our regular rate of $10 each.

THE BALL ROLLING

Gentlemen: Under *The Reader Writes* for October, I think Solomon Kessler, ACL, of Portland, Maine, has an excellent idea. We need unity, and need it right now. Our country is in an awful condition.

If you approve my membership application, I want to start the ball rolling with the following dope: I am 51, born in Texas, true American. My hobbies are hunting, good movie equipment and fine guns. No fishing, no square dancing or calf roping. But I do brag about TEXAS.

J. B. Dalton, ACL
Abilene, Texas

FEEL CLOSER

Dear ACL: I would like to state that I agree with Mr. Solomon Kessler's idea, of Portland, Maine. I think the magazine should have a page devoted to photos of our fellow members with information about them. By this way we might feel closer to each other, even for those who live outside the States. What do you think?

Orlando Matas, ACL
Havana, Cuba

We think yes, emphatically — and if reader interest supports this idea, we'll find a place for it in Movie Makers.

In the meantime, every member of ACL is sincerely invited to send us a brief biography and photograph for use on this get-together page. While member Dalton's biog (above) is a model of refreshing candor and brevity, perhaps a bit *more* data would be still *more* interesting. . . Let us hear from *you*, soon.

DR. LIVINGSTON, WE PRESUME

Dear Sirs: Thank you so much for your superb ACL leader and the lapel pin, the latter of which has already been of use to me.

On the second day of a recent trip into the unexplored area of New Zealand, and just as we were leaving civilization, I met an American member, Chris Hansen, the introduction being brought about by your pin which I wore on my shirt. We had quite a long talk about cine matters. Very nice.

Ian Pollard, ACL
Dunedin, N. Z.

CARD STOPS COP

Gentlemen: During the Rose Festival last fall at Tyler, Texas, I was taking a shot of the Court House when I was stopped by a policeman who asked me if I had a license to take pictures. I replied I was not a professional; but he wanted proof. I showed him my driver's license, bank reference, membership to my hunting lodge and even a burial insurance receipt—all of which failed to meet his requirements.

Finally, I happened to think of my membership card in the Amateur Cinema League. Upon showing this to him, he graciously admitted defeat and gave me a key to the city . . . Here's my check for renewal in ACL. I can't afford to be without it.

A. T. Wilson, ACL
Cleveland, Miss.

Questions AND Answers

Readers are invited to submit basic problems of general interest for answer in this column. Replies by letter to individuals must be reserved for members of the Amateur Cinema League. Address: *Questions & Answers, c/o* Movie Makers.

LAMP CORRECTION

Gentlemen: In your column of the November issue, under the heading, *New No. 1 Photoflood*, you make the statement that the No. 1-A Photoflood is designed to burn on 105 volts. You further state that this bulb will burn less brightly on 115-120 volts.

This certainly does not appear to be consistent with my understanding of any present incandescent lamps. If the lamp was designed to burn on 105 volts, its use in a 115-120 volt circuit should increase the lumen value, color temperature and current drain. Which one of us is right?

C. E. Maass, ACL
Crestwood, N. Y.

Member Maass is right by a country mile. The reactions he claims for a 105 volt lamp burned on a 115-120 volt circuit are correct on every count—and they are, in fact, those we had intended to state ourselves. Sometimes there simply is no explaining this inverted type of editorial error.

THE MERCURY TREATMENT

Dear Movie Makers: I am interested in taking some scenes of indoor sports (wrestling, boxing, basketball) on Type A Kodachrome and with an f/1.9 lens. I understand that by exposing the film to mercury (is it before or after picture taking?) it is possible to increase the film's rated speed and thus bring out a better image. Can you advise more fully?

E. E. Sercu
Rochester, N. Y.

The manipulation you refer to is known as hyper-sensitizing, and arguments concerning it have been batted about in photographic circles for years. While it is true that a certain increase in sensitivity is created in any photographic emulsion by exposing it to mercury vapor (*before* picture taking), the weaknesses of the method are these:

(1) There is no way of gauging how long to expose the emulsion to the mercury fumes; (2) there is no way of gauging how much hyper-sensitizing takes place; (3) there is no way of gauging how long this hyper-sentitizing will last . . . The process is not recommended.

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Closeups—What filmers are doing

GRANDMA MOSES, in a scene enlarged from the 16mm. film of that name, takes a purposeful look at one of her latest primitive pictures.

You will scarcely need us to tell you who that lovely old lady is, so intent on her painting. Grandma Moses, of course! The point is that we enlarged the still shot directly from a 16mm. Kodachrome short subject on this peppery primitive, recently completed by Erica C. Anderson and now making the rounds of the art theatres on 35mm. Technicolor. Others engaged on the production were Jerome Hill, director; Hugh Martin, music; Alec Wilder, orchestration, and Archibald MacLeish, narration.

Just in passing, we'll bet you don't know Grandma Moses's real, full name. Give up? It's Anna Mary Moses, *nee* Robertson. Try that on your quiz-minded friends, sometime.

That handsome home theatre you see pictured on page 51 might well be called "the house that popcorn built." For A. C. Hugh, ACL, is practically the popcorn baron of the British Isles, having built up that business in twenty years until his five and a half acre plant is now the largest single popcorn producing unit in the world . . . Should make it nice for his movie guests.

A few months ago, in *The Reader Writes* column, Solomon Kessler, ACL, of Portland, Maine, suggested that we run brief personality portraits of League members from here and there so we could all get better acquainted. And so, naturally, *we* suggested that he start the ball rolling—which he has done as follows (Mr. K. now has the mike).

"I am now 29, was born and schooled in Richmond, Va., and came to Maine about ten years ago. After working at various positions—including the shipyards—I went into the merchant marine from 1943 to 1946. Getting out of that service in 1946, I successively married a Maine girl, bought a grocery store and fathered a baby girl, now 4 years of age. I took up amateur movies only a little over a year ago, but now have a Revere 8mm. model 60 turret magazine camera, a Revere projector and most of the accessories to accommodate same. All fellow hobbyists interested in starting a movie club in this area are invited to get in touch with me at 87 Lancaster Street, Portland 3, Me."

Over and out for Brother Kessler. This department will welcome similar reports (and a picture) from readers and members everywhere.

We are, frankly, mighty darn proud to tell you that the November number of Movie Makers was given an Award for Special Merit in the recent 11th Exhibition of Printing held by the New York Employing Printers Association in the Hotel Biltmore. More or less alongside us on the display walls were such diverse companions as the *N. Y. Times Magazine*, *Art News*, *Esso Oilways* and *The Tale of the Nude.*

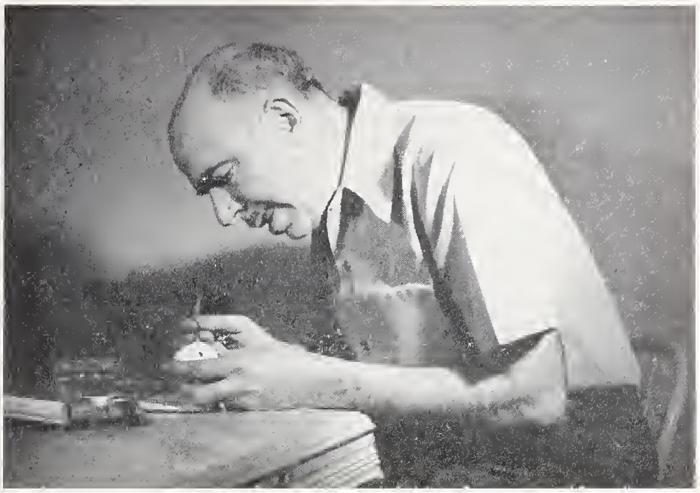
Credit for this honor should be shared equally by Anne Young, ACL, production editor of this mag, and Western Newspaper Union, the printers of same.

Our days have been considerably brightened of late by the beauteous South Pacific belles in the movies and transparencies sent to us, by way of Rochester, by Chris E. Hansen, ACL, currently in Indonesia on business. Since it will still be some time before Mr. Hansen has a chance to look at these pictures himself, we feel quite privileged to have this preview of them.

The dates for this year's annual Natchez Pilgrimage will be March 3 through April 1, and if you haven't caught this hoop-skirted pageant, we recommend it to you and your camera. Detailed filming directions were carried in *Welcome to Natchez*, in Movie Makers for February, 1949. Back copies are still available at 35 cents per.

SOLOMON KESSLER, ACL, of Portland, Me., sets the personality page rolling with a pocket-sized profile of himself presented herewith.

Photographs by William L. Lucas



"HERE'S HOW IT'S DONE," says Dad in the second scenario, as he outdoes the kids in hand-painting an Easter egg. Note how simple background and cross lighting concentrate attention on subject's action.

IDEAS FOR EASTER

Here are three simple film plans for picturing this spring holiday

WILLIAM L. LUCAS

THAT lone crocus popping up through the cold ground out in your front yard means that the Easter season is coming. In most of the country Easter is a colorful time of the year. There's forsythia, pussywillow, Easter eggs, magnolia and Milady's bonnet. Yes, it's a season when once again color film can do justice to your movie scenes; so let's load our cameras and look around for ideas.

If you are a parent, you'll naturally want to take some movies of the kids' annual egg hunt after the Bunny's arrival. We'll presume that your child—or children—still believes in the Bunny and present a short continuity accordingly. This script is merely intended as a springboard—something which you can amend according to the size of your family or the amount of film you wish to shoot.

"THE EGGS AND I"

It is a peaceful living room scene. You are reading the paper while Mary, your wife, is darning some socks. Jimmy, the offspring, is playing on the floor. Suddenly Jimmy gets up, tugs on your sleeve and asks, "Daddy, do bunnies lay eggs?"

You smile indulgently, shake your head and motion for Sonny to continue playing. You return your attention to your paper, but he tugs at your sleeve again.

"Then where do Easter eggs come from?" he asks.

You start to reply, then realize that you don't know the answer. "Uh—I'm busy, Jimmy," you finally tell him.

Jimmy ponders this inadequate reply for a moment, starts to play again, but finally comes back to your chair once more.

"Daddy," he asks, "how can the Easter Bunny carry so many eggs?"

You glance at your watch and say, "Time for bed, Jimmy."

Jimmy tries to argue the decision, but you motion for Mary to come and get him. He bids a reluctant goodnight, then you settle down in solitude with your paper again. But you can't concentrate, and you lay the paper aside, scratch your head and yawn. A moment later Mary returns to the room, comes over to your chair and says:

"Don't stay up too late—tomorrow's Easter."

You shake your head, yawn again, then she leaves the room. Soon your head is nodding and you are asleep.

A dream sequence follows wherein a closeup of you lap-dissolves into a closeup of a toy Easter Bunny. This is followed by ultra closeups of apparently dozens and dozens of eggs, all beautifully colored. Then appear rows of various Easter candies, Easter baskets and toys. Finally there is another closeup of the toy Easter Bunny, which lap-dissolves into a closeup of you, still asleep. On your lap and on the arms of your chair are the toy Easter Bunny, colored eggs, candies and toys. Jimmy comes walking into the room, dressed in pajamas, rubbing his eyes as though he's just awakened. He crosses to your chair, sees all the Easter presents and is greatly excited. He lets out a shout, and you awaken with a start. You are perplexed as you see yourself surrounded with the eggs and candy. Glancing at your watch, you see that it is six forty-five.

Jimmy grins. "Now I know where the Easter eggs come from," he says.

You smile weakly. Mary enters the room in her dressing gown. All three of you join in the fun. When Jimmy isn't looking you point at all the Easter eggs and whisper to your wife, "Did you do all this?"

Slowly she shakes her head no. You shrug, then pick up the toy Easter Bunny and inspect him carefully. This scene fades into a later scene in the living room. By now the toy Easter Bunny looks somewhat bedraggled. Jimmy is playing on the floor, eating some candy. Empty Easter baskets are strewn about, but no eggs are in sight.

Jimmy stands up, walks over

[Continued on page 66]

WHAT'S WRONG WITH MY ANGLE?

Are your camera angles ordinary, eye-level and uninteresting? Pore over these pictures and you'll find out how to improve them

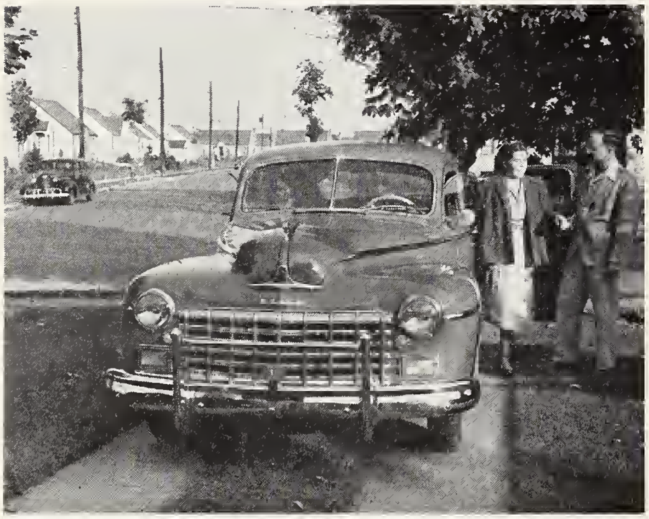
Photographs for MOVIE MAKERS by ERNEST H. KREMER, ACL

ANY of you baffled button pushers remember some articles we ran last year called *What's Wrong With My Picture?* Presented in three installments (May, June and July), the series probed pictorially into the symptoms, causes and cures of some fourteen different movie maladies.

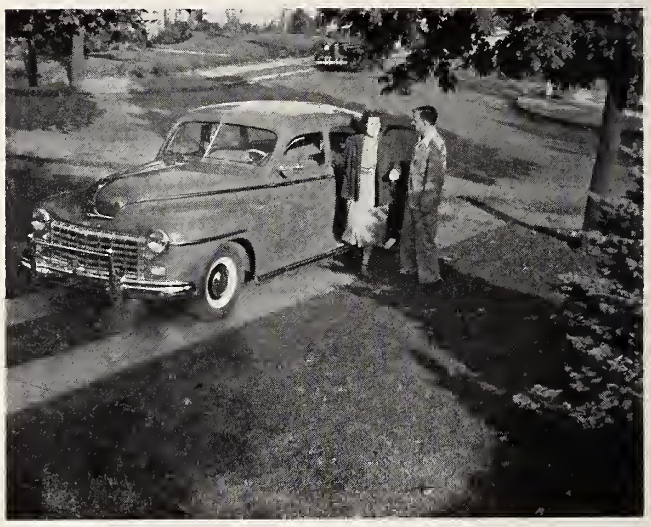
Technical troubles, mostly: over and underexposure, faulty focus, dirty camera gate, edge fog, parallax cut-off, that sort of thing. Ernie Kremer did the pictures (which were the real meat of the matter) and yours truly did the copy and captions, and as far as we can tell the series did some people some good, judging by the letters we received at ACL.

But Ernie wasn't satisfied to rest on his laurels. "Jim," he said, "you think these things are *all* that's wrong with amateur movies?" "Well-l-l," we hedged. "You see a heck of a lot of films," Ernie persisted, "in the Ten Best contest and stuff?" We nodded. "Most of them well exposed?" (nod) "Most of them sharp and pretty steady?" (nod) "Much edge fogging or dirty camera gate?" We shook our head.

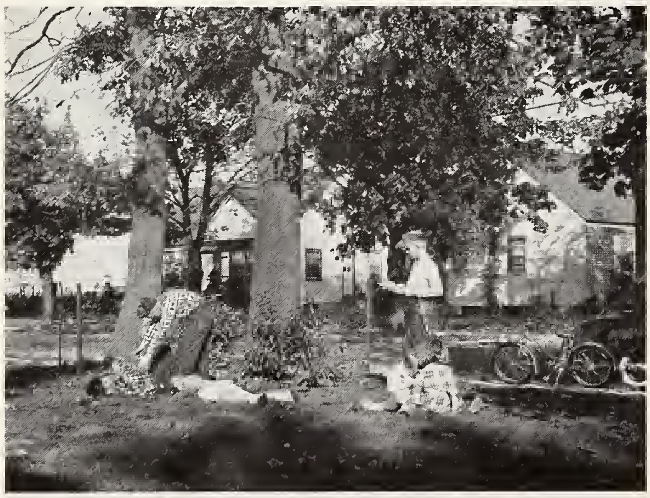
"Then what the heck *is* wrong with them?" Ernie exploded. "Well-l-l," we stalled, "sometimes they all just seem to look alike." Ernie's eyes gleamed. "Same old scenes?" he said. (nod) "Same old angles?" (nod) "That's *it*!" he said. "Look, I'll make up some pictures and show you!" And so he did. The pictures are here, and they sure show us. How about you?—*J.W.M.*



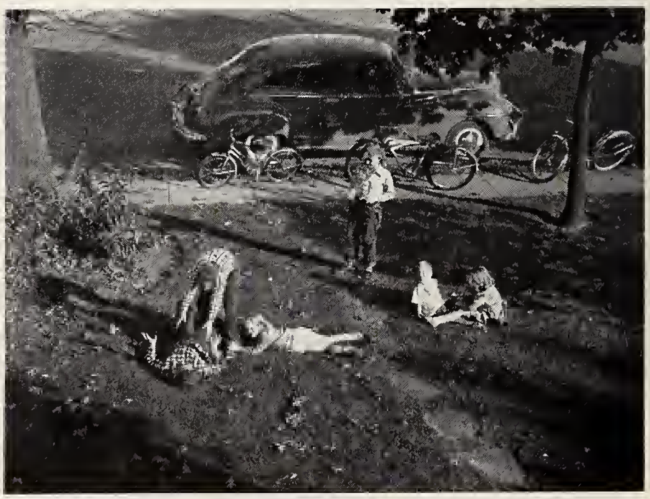
EYE-LEVEL AND ORDINARY is this head-on shot from standing position at 15 feet. Note bad background and balance.



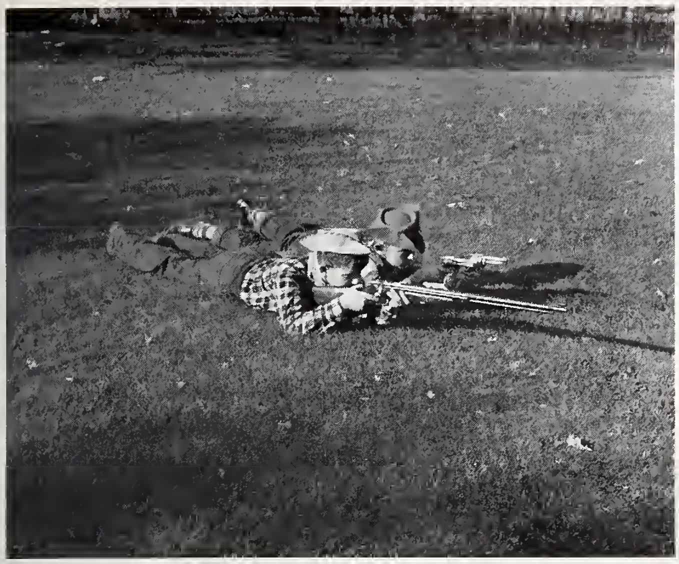
SIX FOOT STEPLADDER and a 25 foot move to right create this pleasing diagonal composition and clear background.



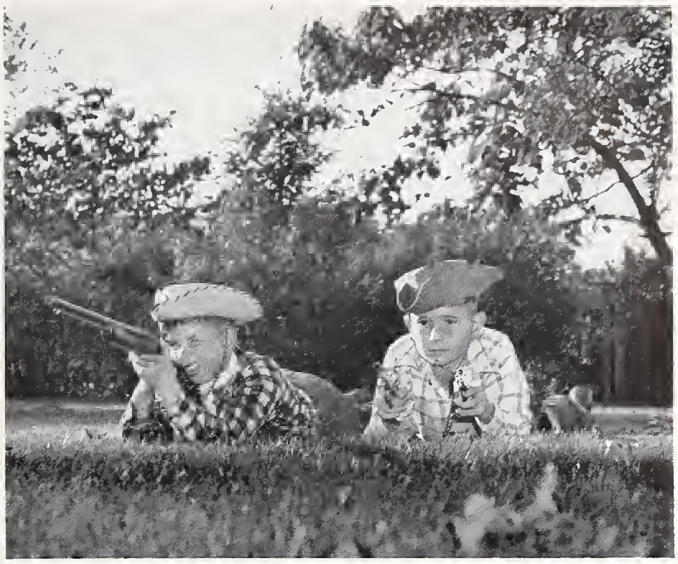
THE CAPERING KIDS are almost lost against the cluttered background of trees and homes. Standing shot at 30 feet.



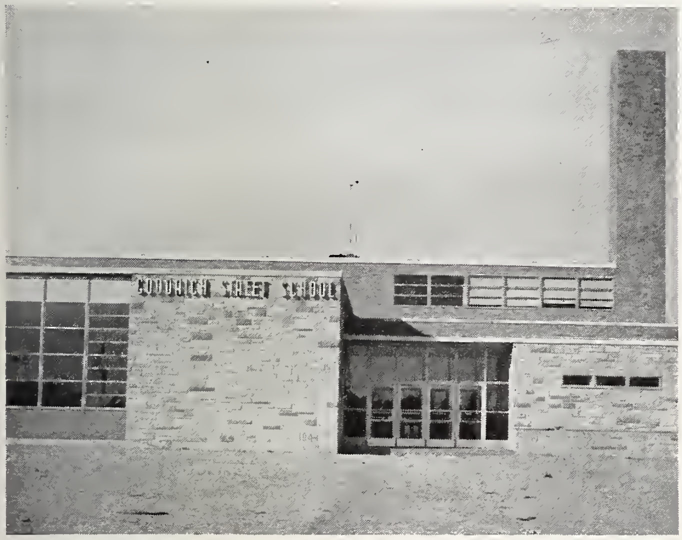
DOWN ANGLE FROM ATTIC, a 20 foot elevation, and a swing to left now reveal the youngsters against the lawn.



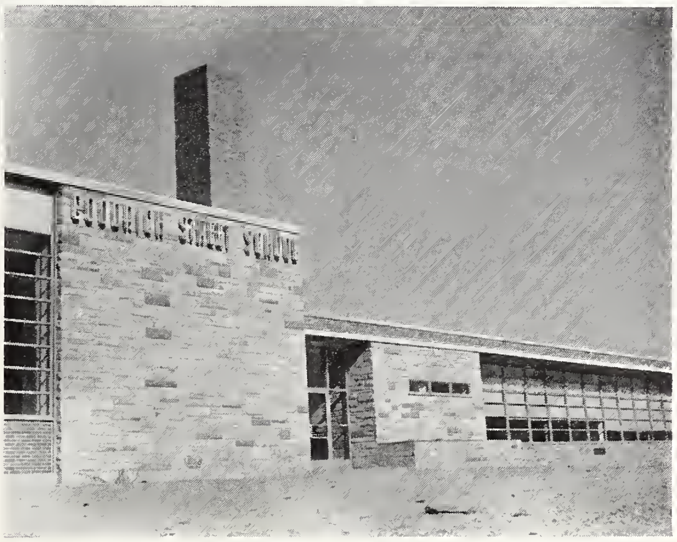
ADEQUATE BUT UNORIGINAL is this front lighted shot from a standing position at 15 feet. Boys seem lost in setting.



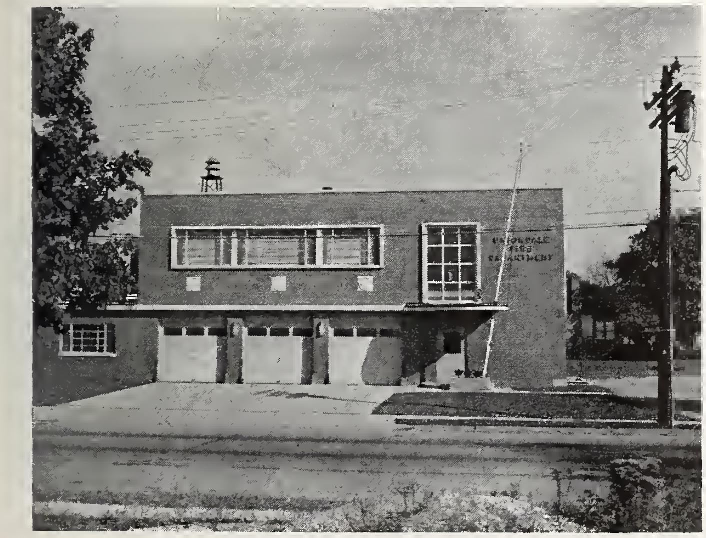
AN UPWARD ANGLE, from ground level and at 10 foot distance, dramatizes the actors and action. Side lighting helps.



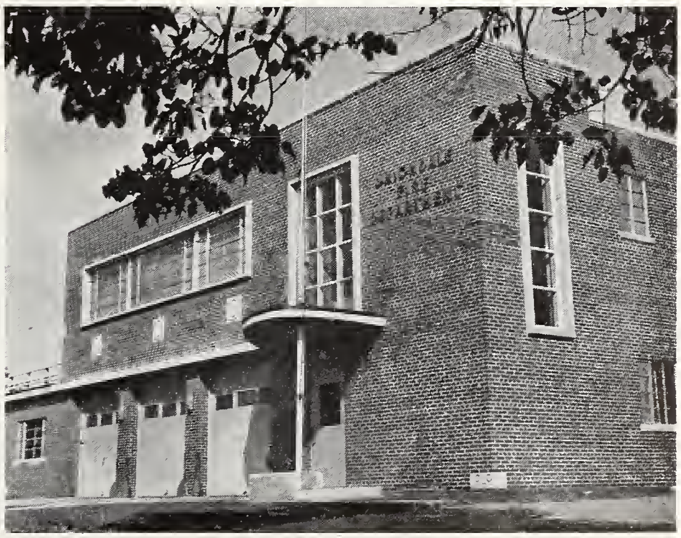
SQUARE AND SQUATTY is this head-on, humdrum shot of a modern school. Chimney line throws scene off balance.



STILL SAME SCHOOL, but camera has moved 75 feet to left and only 25 feet away. Up angle clinches composition.



A STANDING POSITION at 200 feet creates split composition, bad foreground and the clutter of light pole and siren tower.



ONLY 75 FEET TO RIGHT of building at knee level our cameraman found this compact composition, clearing picture.

TAKE IT EASY WITH INDIANS!

says ELMER W. ALBINSON, ACL

NORTH or south, east or west, haste not only makes waste when filming Indians, but it may, on occasion, even prove dangerous. I recall vividly one experience in the Andes Mountains.

Stepping out of my car on the side of the road, I began to make movies of a group of women washing clothes in a nearby mountain stream. They disliked my intrusion. I could sense this at once, and, balked by their noncooperation, I soon gave up trying to complete the sequence. But it was not until weeks later that I discovered how dangerous the situation had been. For then, in my processed film, I noticed a man standing alongside the women, observing me with hostility. Surreptitiously he drew a revolver from his unbuttoned jacket and kept holding the weapon under concealment. Ever since noting this, my approach in filming Indians has slowed up considerably.

ADVANCE INFORMATION IMPORTANT

Knowing how to "reach" them—not merely in the geographical sense—should be of vital concern to you. Gather all the information you can about your prospective location and its inhabitants. A start toward such information, including the names of key people, may sometimes be obtained at the nearest American consulate. The American consul in Ecuador, for example, gave me good directions for getting into the jungles of the Upper Amazon. Oftentimes the local Chamber of Commerce is your best bet. The Gallup, New Mexico, Chamber was of very great help to me in reaching the Navajo Indians. Similarly, the Indian Agency, in Dania, Florida, was most obliging in giving me advice regarding the possibilities of filming the Seminole Indians. Once on the spot, you must make your own contacts with the "right" people. No one else can advise you on that score.

Whenever first entering an Indian encampment, I never show my camera. I merely loiter about, ask questions and try to get acquainted. If someone speaks English, my questions will soon be answered; for my first aim is to seek out the Chief and win his confidence. Usually he is the one to decide whether photography will be permitted. He may also prove to be a good movie director, holding his people against objections and instructing them to continue the activities of the moment without staring at the camera.

DISTRACTIONS BREAK TENSION

Distraction is a good way to gain a friendly reception. Sometimes this may come about without advance planning. I shall never forget my first approach in a dugout canoe to a Seminole village in the Florida Everglades. The canoe started to vibrate. I held my seat and my breath, trying also to hold my balance as we took in water over the sides. The Indian paddler standing behind me sought to steady the craft. He did, but meanwhile a great laughter at our distress went up from the village. These people like to be left alone, but this hilarious incident broke down their reserve and subsequently made the filming easier.

On at least one occasion my wife inadvertently served the same purpose. To the Jivaro Indian women of the Upper Amazon she was a curious spectacle. They chattered like magpies as they inquisitively fingered her jewelry. I fear that even the men considered her less than attractive, to put it mildly. She is, you see, on the slender side—and they like their women plump.

In creating a distraction, I always enjoyed working with my artist brother, Dewey. He would find his first composition some distance from an Indian camp. While drawing, he soon would collect a group of curious children. Then the adults would slowly come forward for their peek. After a short time, sometimes a few hours, we were chatting informally. Candy for the children helps to win their hearts; knowing a few words of their language also made them warm up to us. Eventually, they began to realize we were not there to make fun of them, but were seriously interested in their way of life.

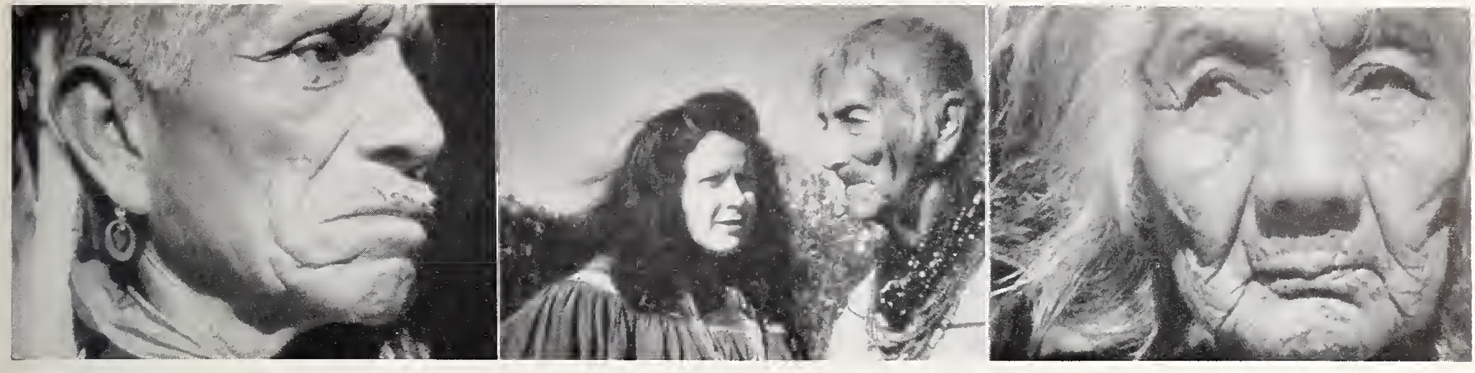
During the getting-acquainted period, I would observe closely what activities were of interest and begin mentally to plan my film. Finally, when the time came to make movies, I would pull my camera out of the case and load it with film before their eyes. They seemed to enjoy seeing the mechanism work, for the mystery of the camera box was revealed.

BE RELAXED YOURSELF

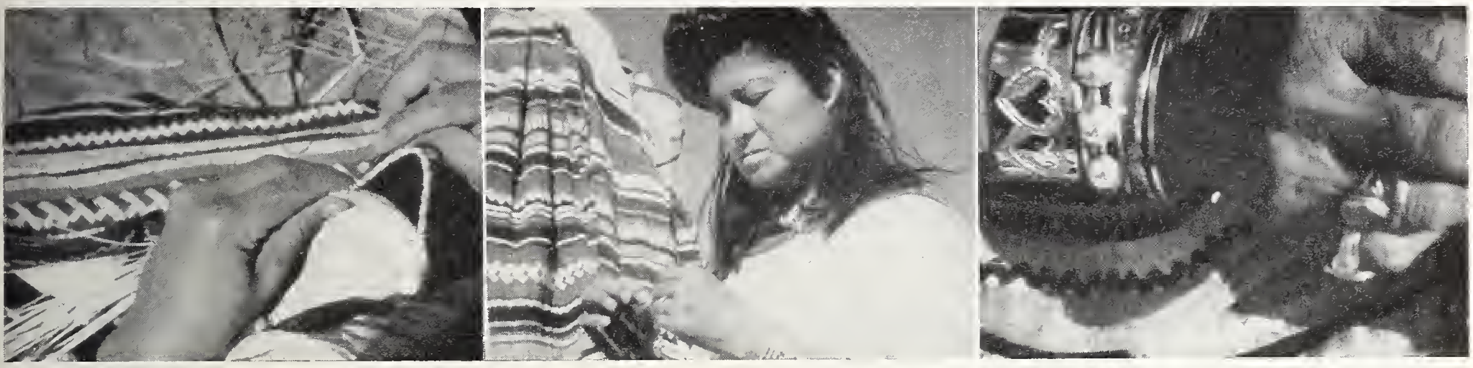
Familiarity with your equipment and with every phase of its operation is of primary importance in filming any more or less primitive people. If you fuss and fiddle in making your setup, the delay will bore them, and your own uncertainty will lead to uncertainty and distrust

LONG AND MEDIUM SHOTS precede these dramatic closeups in the doll making sequence cited—but it's the closeups which count. Down angle (left) shows palmetto fibre form of doll; up angle (center) illustrates delicate finger work, with child reaction shot for drama.

16mm. scenes by Elmer W. Albinson, ACL



PROUD BUT PICTORIAL is this cameo closeup of a Seminole Indian chief, only just willing to be filmed. Two-shot of Betty Jumper and blind Mary Tiger contrast youth and age dramatically, while only a closeup of alert Anny Tommy could reveal her calm and piercing eyes.



A TOURIST TRADE ITEM, sweet-grass basket weaving is another outstanding sequence in this Seminole documentary. Although sulky at the thought of being filmed, the woman continued her work under a chief's direction. Closeup of native jewelry was made on right hand.

on their part. All technical decisions should be second nature, so that your major efforts may be concentrated on winning their confidence.

It is well, also, to keep your equipment simple and its use inconspicuous. Tape measure focusing, for example, is out of the question, as is a direct exposure reading on an Indian's face or person. For the former, I estimate the distance, while for the latter I use my gray felt hat in lieu of the recommended gray card system. For maximum steadiness, of course, a tripod *is* essential, and the Indians seem to get used to it. But for a quick and difficult angle shot, I do not hesitate to hand-hold my camera.

PREFER 1 INCH LENS

As for lenses, my favorite by far is still the 1 inch *f*/1.9 focusing objective which is standard with my Cine-Kodak Model K. Although I have a telephoto lens, I seldom use it, since I do not take "sneak" shots of the Indians. You'll get better results by winning their confidence, so that you may then move in with your normal lens without offending them. I find that both my compositions and my angles are more effective with the standard lens close in than with the telephoto from a distance. All of the closeups on these pages were filmed with the 1 inch lens—often at a distance of only 2 feet.

SCENE AND SEQUENCE

My approach to an Indian subject varies. If their activities *en masse* are important pictorially—as in a dance sequence—I film an adequate amount of footage in medium shot, as well as in closeup. If the activity to be pictured is an individual one—as in the doll-making sequence illustrated—I follow the standard sequencing pattern: a long shot to establish the setting, a medium shot to set up the action, and then almost innumerable closeups to emphasize clearly what is going on.

In my closeup filming of Indian activities, I try as far as possible to picture them in full sunlight. In this way, there will be less change in your exposure (although it should be checked hourly), and the definition of detail will be sharper and more sparkling. Often, if the handicraft in question is not in exactly the right light, a simple, courteous request on your part will get it moved into the desired illumination.

It is well to remember, also, that even in filming an interesting Indian activity, the activity itself may not make up the entire sequence. Search out the human interest aspects of what's going on—the intense concentration on the face of the artisan, the bland-eyed boredom of a watching child. As cut-ins with your main stream of activity, these scenes are invaluable.

THE CLOSEUPS COUNT

I cannot, I feel sure, stress too strongly the importance of this closeup coverage. For, in my experience (as, I am sure, in yours), far too many amateur filmers overlook the tremendous dramatic force of the true closeup. For one thing, they seem hesitant about poking their cameras in a stranger's face. This is a sound attitude, as I have been trying to point out, in the case of most Indian people. However, when they regard you no longer as a stranger, the finest closeup filming can be amicably arranged.

Secondly, I suspect that some filmers (unwittingly, perhaps) care more about the dignity of their persons than they do about the drama of their pictures. There is, I fear, no place for self-con-

[Continued on page 65]

The producer of "Seminole Indians," a Ten Best winner, takes leaves from his notebook of native lore

The Clinic

Pictures, plans and ideas to solve your filming problems

TITLES FROM TOY STORE

Are you looking for an easy and inexpensive way of setting up some attractive lead titles? Then hie yourself out to the toy department of the nearest dime store. I recently found there netted string bags of colorful cardboard letters at 39 cents per bag. Two bags and you're in business.

The letters are 1½ inches wide and 2⅜ inches high in their outside dimensions. In use, they can be Scotch-taped to a card or simply laid out on the floor. Two of my most attractive titles were shot outdoors, one on a leafy sidewalk, the other on a slab of marble.

Dolores Pellarin, ACL
St. Louis, Mo.

* * *

MANY AMATEURS are disappointed with their movies because they use their cameras like a box camera, taking snapshots rather than planned and related series of scenes.

* * *

IF YOU HOPE to sell any of your film footage for commercial use, it would be wise to have a duplicate made for home projection. Then your original will not collect dirt or scratches.

* * *

IN EDITING YOUR FILM, a handy device to indicate sections of film to delete is an ordinary paper punch. Use it to mark the beginning and end of scenes that you wish to cut out.

* * *

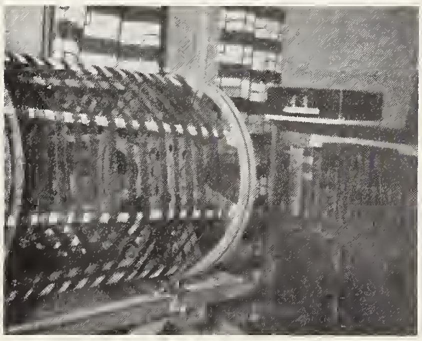
REELS INTO RACK

Out here in Israel, where I am busy filming a documentary of our country, one learns quickly to improvise when needed equipment is not available. Thus it was that I worked out a method of making a couple of projection reels into a developing rack.

The type of reel necessary is the Bell & Howell (or a similar design), in which the outer edges of the flanges are perforated with small holes. In the B & H line, this design is carried out in their 800, 1200 and 1600 foot models, so that the size used can be adapted to your footage needs.

My version of the developing rack uses the 1600 foot reels, one comprising each end of the unit. Also needed are eight ¼ inch wooden dowels and a pair of rewinds. The dowels, 14 inches in length, are inserted in the holes in the reels to create slats, and the improvised rack is mounted at each end on the rewind spindles. During developing and washing, the rewinds are turned slowly. During the drying period, it helps to turn the rack swiftly, thus throwing off the moisture. The entire rig can be set up or knocked down in less than five minutes.

Yisrael M. Cohen, ACL
Tel Aviv, Israel



DEVELOPING RACK, created from two 1600 foot reels and dowels, is mounted on rewinds.

* * *

IN FILMING INTERIORS, work for simplicity as much as possible. Too much furniture, like too complicated action, can make the scene confusing to your audience.

* * *

LENS EXTENSION TUBES, for extreme closeups, should be used only if your camera is equipped for visual focusing and framing. Otherwise, your pictures will more than likely be out of focus.

* * *

NEVER TRY TO MAKE telephoto scenes without having a steady support for your camera. A telephoto lens magnifies movement of the camera as well as the picture image.

* * *

IN FILMING PARADES and other outdoor subjects you often may wish to include a broader view than an ordinary lens will permit. A wide angle lens is specially designed for this purpose.

* * *

EASY EXPOSURE INCREASE

In filming sunsets one usually increases the exposure as the sunset gets progressively dimmer and finally fades out. These changes in lens opening may extend all the way from *f*/16 to *f*/2, which, when spaced out over a single framed scene of 500 frames or more, means that the appropriate changes in diaphragm are very small and difficult to make smoothly.

On any camera having a continuous shutter-speed adjustment, such as the Bolex H models, one can change the shutter speeds far easier than the *f* numbers. For, the corresponding distance through which the shutter-speed indicator will be moved (64 to 8 fps) is much greater than for the *f* stops.

The same system may be adapted to other filming situations where either a progressive increase or decrease of exposure is desired. It is not likely, however, to be suitable where there is much motion in the scene, because of the speeding or slowing effect such shutter speed changes create.

Roland Beach
Rochester, N. Y.

* * *

PLANNING SOME MOUNTAIN PICTURES? Remember that often the best pictures are made either early or late in the day, when the shadows add interest to the scenery.

* * *

NEW LAMPS, BEST COLOR

Although the invaluable photoflood lamp has a rated life of from 3 to 6 hours (depending on whether it is a No. 1 or No. 2), the critical color filmer should keep in mind that both the intensity and color temperature of the light changes with age. Thus, for scenes requiring accurate color values or an accurate matching of color values with existing footage, it is safer to employ relatively fresh lamps.

The older lamps, however, are far from useless. They can be used in title filming excellently, since accurate color values are not important. Further, the lowered intensity of the light may be compensated for either by placing the lamps closer to the card or by shooting at 12 or 8 fps.

Herbert A. MacDonough, ACL
Binghamton, N. Y.

CONTRIBUTORS TO

The Clinic are paid from $2.00 to $5.00 for ideas and illustrations published.

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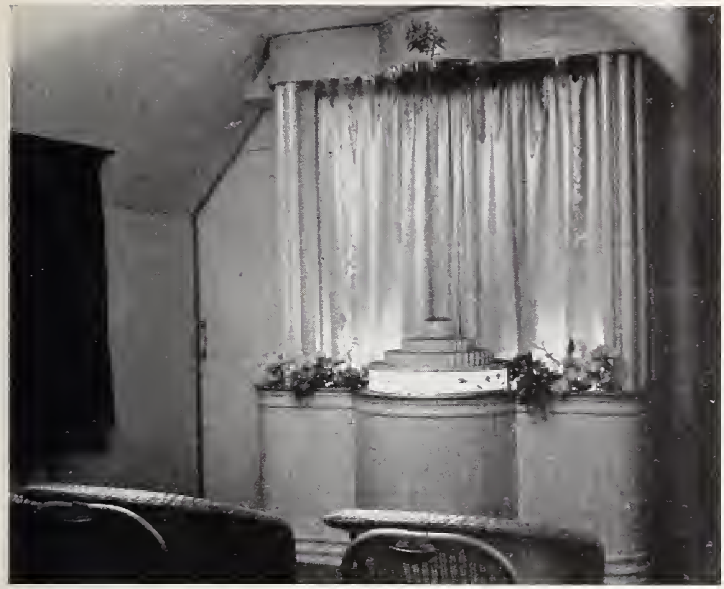
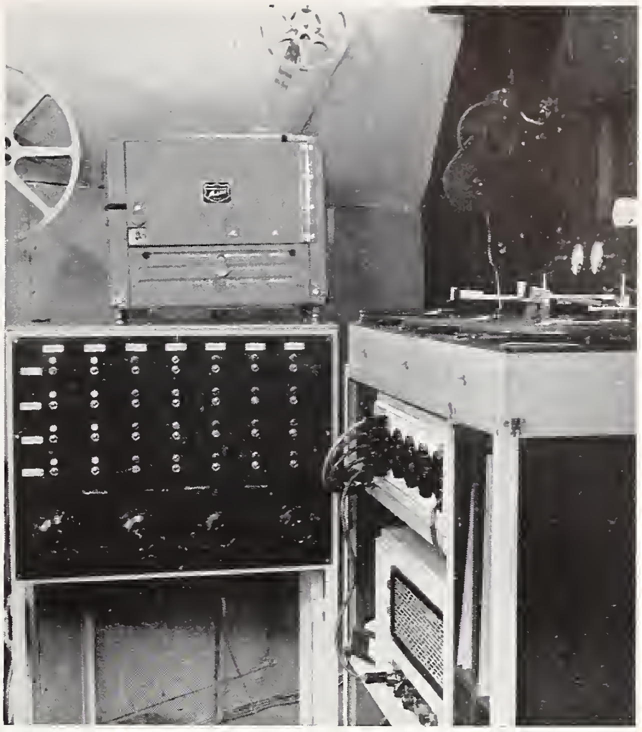
Please do not submit identical items to other magazines.



GOLD SATIN CURTAINS, a proscenium and stage in sycamore, with columns and fountain in orchid pink, comprise screen end of Kin-Attic.

PROJECTION ROOM equipment (right) includes 16mm. sound projector and four-rheostat light control panel creating ten varied effects.



Third-floor theatre

A. C. HUGH, ACL

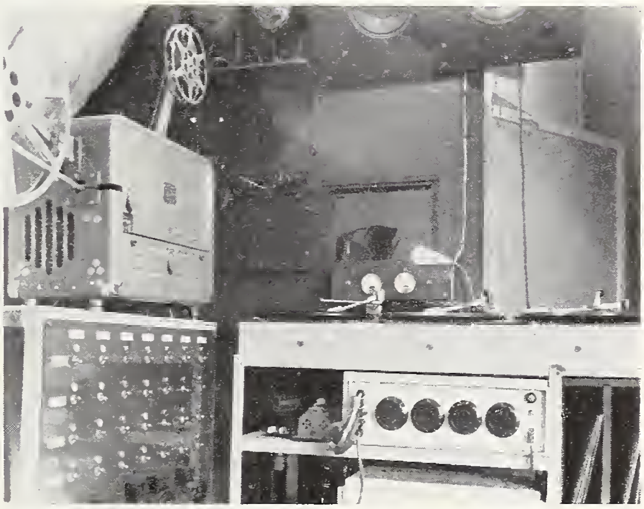
IT WAS probably my habit of using the ironing board and five volumes of the Encyclopaedia Britannica as a living-room projection stand which was responsible for the creation of "Kin-Attic," our cine theatre in the attic. If so, I am genuinely grateful to my wife for her suggestion that I "take all my toys up to the attic!"

I knew, of course, that we had a long and spacious garret, but its true potentialities as a home cinema had never occurred to me. Then, as I surveyed its sixty foot length, this empty space began to take shape. Three months later it was transformed into a Tudor cocktail lounge, a twenty five seat theatre and a complete projection room.

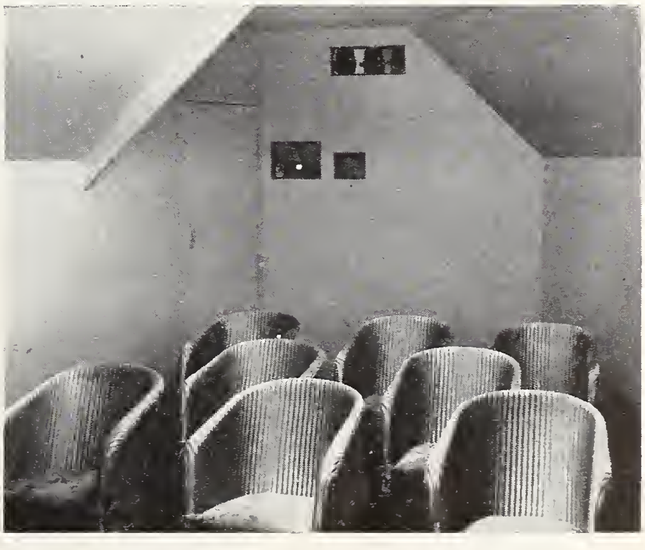
Let's take the projection room first, since that is the heart of any home theatre. As will be seen in the two illustrations, once committed to taking my toys up to the attic, I gave the matter a real "old college try." The projector is a Filmosound Model 601, which plays through one of two 12 inch speakers behind the screen. Beneath the projector are the four variacs and switch panels which control the house and stage lighting, permitting a total of ten different effects.

At the right of the projector stand is my disc sound unit, comprised of three turntables with separate sapphire crystal pickups. These feed into a valve mixer and amplifier by Vortexion and play through the second of the two speakers. The microphone is used to mix live commentary with the music from any one of the tables.

Above this disc sound unit are twin monitor speakers, to guide the operator on the sound level in the house—since the projection room is almost wholly soundproof. At the left of the speakers will be seen the scanning and projection ports, which are opened or closed mechanically by the small motor. This unit in turn is synchronized with [Continued on page 63]



TRIPLE TURNTABLE disc sound system is in center foreground above, while below are seen the projection ports and spots.



Urged to "take his toys" to the garret, an English amateur produced a full-scale playhouse . . . Calls it his "Kin-Attic"

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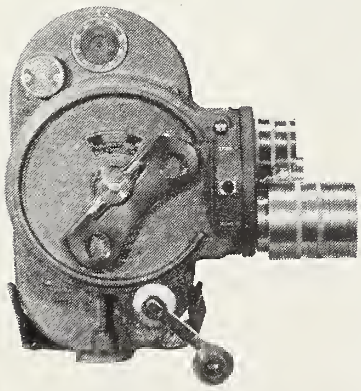

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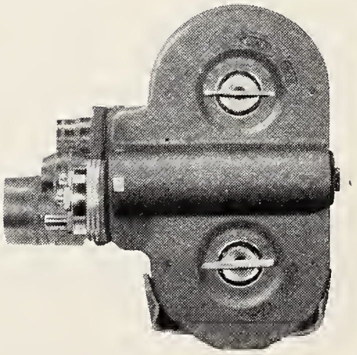

Rotating Viewfinder Turret mounts 3 positive viewfinder objectives to match lenses on lens turret.

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Send for free booklet explaining T-stop advantages!

.7

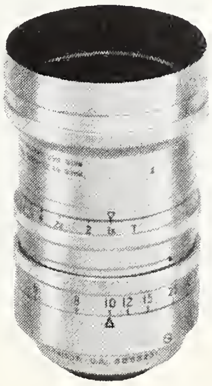
.7-inch T 2.7 (f/2.5) B&H Super Comat. Standard C mount for 16mm cameras. Click stops. Filmocoted. Better contrast and sharpness over entire frame than other leading wide-angle lenses. $\$89^{95}$

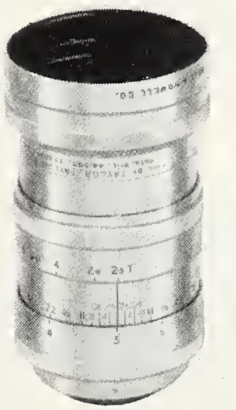
1

1-inch f/1.4 Taylor Hobson Cooke Ivotal in focusing mount. Unusual resolving power for sharpest definition. Finest color correction. Click stops. Depth of field scale in distinguishing red. . . . . . . $\$179^{95}$

2

2-inch T 1.6 (f/1.4) Taylor Hobson Cooke Ivotal. Standard C mount for 16mm cameras. Click stops. Filmocoted. (Also available for B&H snapon mount 8mm cameras.) $\$179^{95}$





2.8 2.8-inch T 2.5 (f/2.3) Taylor Hobson Cooke Panchrotal. Standard C mount for 16mm cameras. Extra legible depth of field scale. Click stops. Filmocoted. . . . . . $\$182^{50}$

4

4-inch T 2.5 (f/2.3) Taylor Hobson Cooke Panchrotal. Standard C mount for 16mm cameras. Extra legible depth of field scale. Click stops. Filmocoted. Nearly 50% faster than the fastest of any other leading 4-inch lens—400% faster than the slowest. . . $\$209^{95}$

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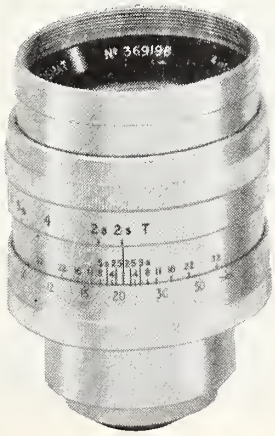
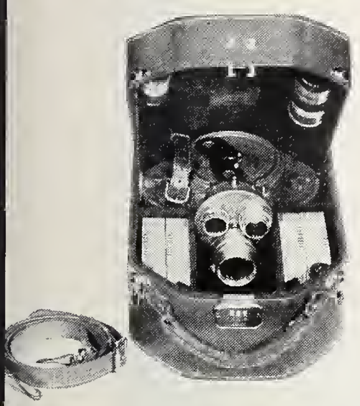
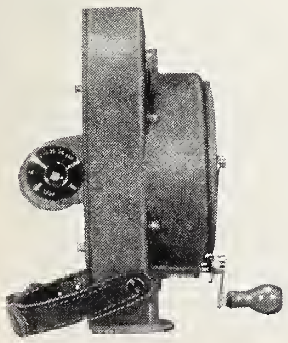




Mayfair Carrying Case. A distinguished case in keeping with the character of this fine camera. Covered with handsome saddle stitched cowhide over extra strong plywood. Lined inside with ruby corduroy. The Mayfair holds your 70 DL safely, securely . . . accommodates 4-inch lens in place on turret . . . has compartment for film, extra lens, filter, exposure meter. Only $\$37^{95}$

Bell & Howell Tripod. For rock-steady picture taking, choose the all-metal tripod. Tilt head provides for independent or combined panoraming and tilting. Legs are adjustable . . . feet are spurred for outdoor use, rubber tipped for indoor. Legs and handle fold for convenient carrying. . . . . . $\$47^{50}$



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Guaranteed for life. During life of the product, any defects in workmanship or material will be remedied free (except transportation).

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Bell & Howell Chicago 45

SOME COMMON LIGHTING ERRORS

Are your indoor movies marred by multiple shadows, "butterflies" or overstrong back lighting? Here's how to correct them

Photographs for MOVIE MAKERS by LEO J. HEFFERNAN, FACL

FOR THOSE who have just joined the class, this informally related series of pictures and precepts began in December with *A Lighting Formula.* We saw there that four lighting units (key, fill, back and background) could create pleasing light patterns according to a relatively fixed formula.

Last month, in *Look At Your Lighting,* we considered how this formula might be carried out in general purpose scenes and adapted to special purpose ones. We found with this latter category (in which some feature of the scene dictates the lighting pattern) that the established formula must, on occasion, be varied to suit the demands of the scene. In other words, though the formula is basically good, there can rarely be a hard and fast rule in lighting.

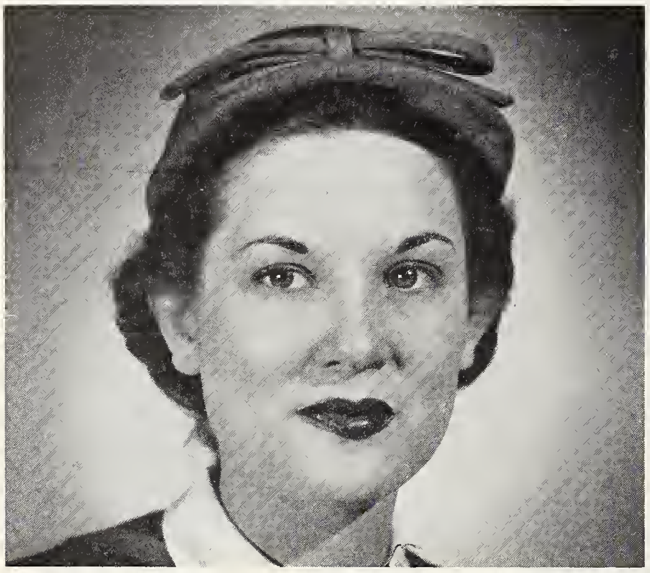


FIG. 1: Here "butterfly" shadows beside the nostrils have been created by poor placement, equal intensity of key, fill lights.

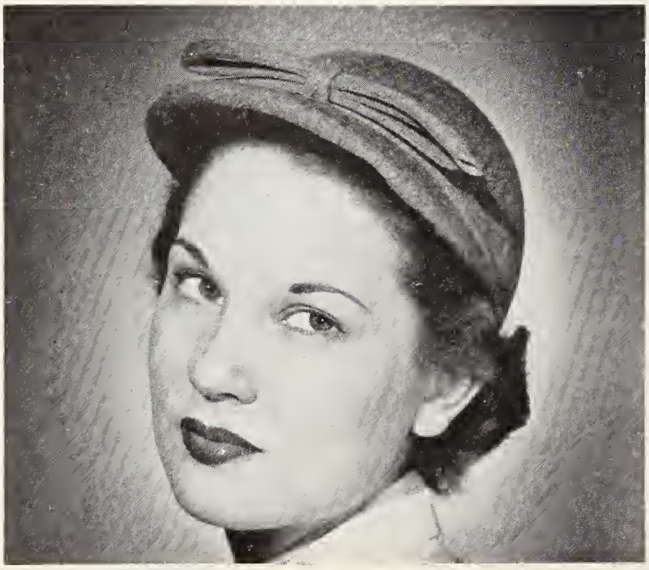


FIG. 1-A: Effect is corrected by re-posing, moving both lights toward camera, lowering key light. Eye catch lights tell story.

We must experiment. And yet in doing so, in departing from the formula, we may fall into one or more lighting errors. In this discussion, then, we shall examine some of the more common mistakes—and suggest ways of correcting them.

MULTIPLE SHADOWS ON BACKGROUND

For every light source in front of a foreground subject, a corresponding shadow of the subject may fall on the background. This was vividly illustrated last month in the shot of the reading girl, and it will not be pictured again here. But it will be worth while to emphasize the corrections for this error.

Pouring light on the background will minimize the effect; but at the same time it is likely to overlight this part of the setting. Better are the following: (1) raise the offending lighting units, so that the shadows fall at a sharper angle, thus missing the background; (2) move important figures and objects toward the foreground and *away* from the wall, so that your normal background lighting will be adequate.

CROSS SHADOWS ON FACE

Since the key light and the fill light are usually on opposite sides of the camera, it is obvious that each of them will create shadows on any face which they illuminate. If the lighting ratio of these two units is what it should be (2 to 1 for color), only the shadows created by the key light will remain visible. They will be on the fill-light side of the face and (depending on certain other factors) are likely to be pleasantly effective.

However, if the intensity of these two lighting units is approximately equal, they will then create twin or cross shadows on the face, especially around the nose. This effect—which is known to studio light men as "butterflies"—is clearly illustrated in our Fig. 1.

Correcting the butterfly effect may be accomplished in several ways: (1) intensify the key light or decrease the fill light; (2) move the fill light to a point nearer the camera axis; (3) re-pose the subject. In our Fig. 1-A both of the latter two correctives have been used. Adequate correction may always be judged visually.

OTHER FACIAL SHADOWS

Sometimes, when the key light is placed too high, or when the action calls for a subject to lower his head for a noticeable period of time, shadows from the brow will cause the eyes to be underlit, the shadow from the nose will cross the line of the lips, and there will be an unbecoming shadow cast by the lower lip. All three are regarded as offensive in a good lighting setup. And all three of these effects are clearly illustrated in our Fig 2.

The remedy is simple and obvious. Study your subject while placing the key light. If his actions are likely to create these shadows, have him rehearse them while you observe the lighting effect. Then lower your key light enough to clear up the difficulty. The correct lighting is seen in Fig. 2-A.

STRONG BACK LIGHTING

Back lighting, as we all know, is generally supplied with a spotlight. In the hands of the uninitiated, this unit may often create too strong a rim lighting effect because (1) of being too close and (2) of its concentrated beam and strong carrying power. In either case, the effect is bad, since any overlit area will catch the eye and distract it from the overall scene.

Fig. 3 is only a reasonably unattractive example of overdone back lighting. At the same time, however, it is (intentionally) a thoroughly unattractive example of the "arty" or bizarre pose, showing up this sort of thing for all its specious silliness. To begin with, the disembodied head is unnatural, not to say ghoulish in appearance. Note, also, how the pose makes the face seem swollen, the nose overlarge and the chin too sharp. There is, further, no great charm that we know of in observing the inverted, inner nostrils of an otherwise lovely face. When one adds to these physiological horrors the esthetic imbalance of the glaring, vertical line of the hair and the strong horizontal line of the table top, it should be clear that the bizarre pose is usually bad business. The amateur cameraman, wanting balance and sincerity in his pictures, will avoid all forms of "artiness"—either of pose or lighting—as he would the plague.

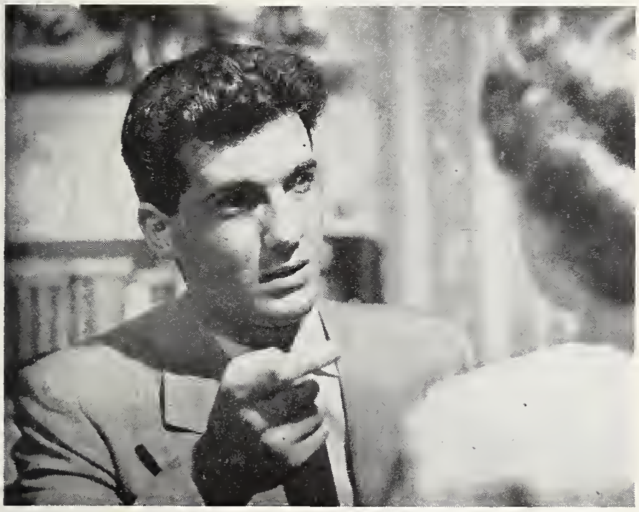


FIG. 2: With key light too high, shadows from brow block out eyes, a nose shadow crosses lip line, lower lip is too heavy.

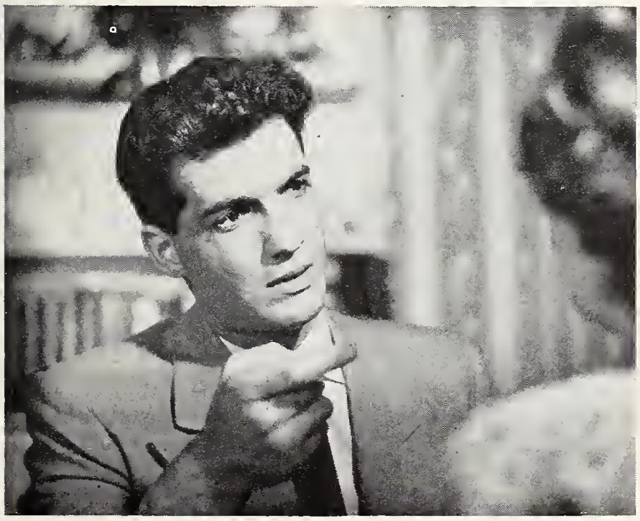


FIG. 2-A: Lowering key light and advancing fill unit clears up these errors. Note better contrast on cheek and shoulder.

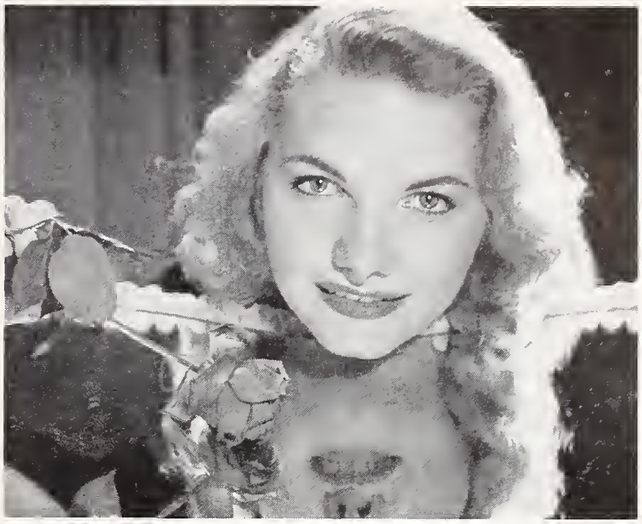


FIG. 3: Burnt up from excessive back lighting is the hair of this lovely lady. Note also "arty" pose and poor composition.

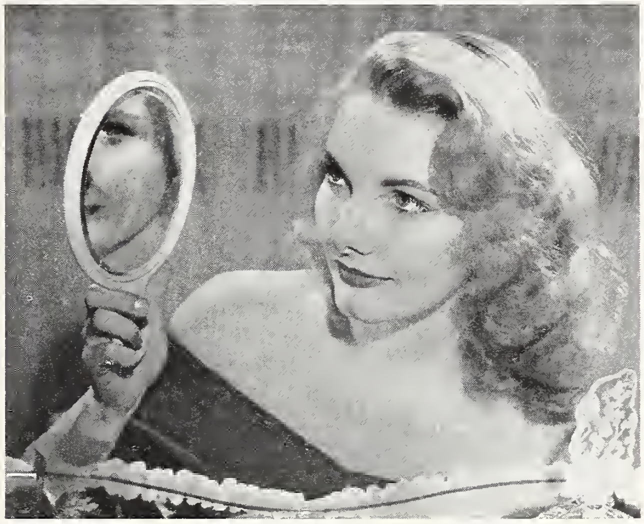


FIG. 3-A: A natural pose and restrained use of back lighting bring out full beauty. Spot unit has been pulled up and back.

ADJUSTING THE BACK LIGHT

Fig. 3-A shows a restrained, natural and thoroughly pleasant use of back lighting. The best procedure for arriving at the right effect is to begin by training the center of the spotlight beam on the back of the subject's head. Then, from the camera position, study the illumination as the spot is turned slowly away from the subject until the desired contrast level is achieved. Further, if the subject is a lovely girl wearing a décolleté gown, the light should be turned upward at the same time, since the neck and shoulders will reflect much light.

To sum up, we find that among the most common errors in inexperienced lighting are the creation of multiple shadows on the background, cross or other undesirable shadows on the face, and an exaggerated use of back lighting for presumed glamour. The important thing is to be conscious of these errors as such. For, once knowing them by name and symptom, the observant amateur will the more readily recognize them in his filming. And—we hope—*now* know how to correct them.

WILL THEY FIT MY CAMERA?

ERNST WILDI, ACL *Manager, Technical Department, Paillard Products, Inc.*

When Kern, the world famous 130 year old Swiss optical company, entered the movie lens market in 1943, their first matched sets of lenses were produced specifically for the Bolex H-16, H-8 and L-8 movie cameras.

All of these lenses were made to the highest standards of optical craftsmanship and they soon became known for their consistency and superb picture quality. Therefore, it was not long before owners of other movie cameras began fitting the series of Kern-Paillard (Bolex mount) lenses to their equipment by means of adapters.

To meet this growing demand, and to obviate whereever possible the use of lens-ring adapters, a new series of Kern-Paillard lenses was introduced in September of last year. Featuring an automatic depth of field scale—clearly marked and easy to read—they were given the name "Visifocus." This name already has been found to describe their ease of operation very well.

But perhaps more important to the practicing amateur is the fact that all five Visifocus lenses for 16mm. cameras come with a standard "C" mount, while all four such lenses for 8mm. cameras come with the standard A.S.A. mount. This means that these lenses will fit most 8mm. and 16mm. cameras without the necessity of installing an adapter ring between lens and camera. Screwed firmly into the camera, they will be in perfect focus, thus eliminating the danger of improper seating caused by slight variations in the threading of the adapter.

KERN LENSES FOR 16MM. AND 8MM. CAMERAS

Table 1 lists, in the center column, all of the 16mm. cameras which accept the Visifocus Yvar lenses directly. Furthermore, as shown in the right hand column, all of the same lenses may be used (with adapter ring BO-310) on a large number of 8mm. cameras as well.

In addition to the four Yvar lenses listed in this table, an Yvar 75mm. (3 inch) *f*/2.5 may be used directly on all the 16mm. cameras and with an adapter ring on the 8mm. units. It is not listed in the table, since it no longer is in production. However, for those movie makers who may already own this objective, we include these data. In further addition, one Kern Pizar and two Kern Switar lenses may be used as listed. Unlisted because out of production, but accepting the same usage, are the Pizar 1 inch *f*/1.5 and Yvar 15mm. (WA) *f*/2.8 lenses.

KERN LENSES FOR 8MM. CAMERAS ONLY

Kern-Paillard lenses designed specifically for use on 8mm. cameras are shown in Table 2. These objectives require no adapter for the cameras indicated. The 8mm. filmer will do well to keep in mind, however, the four other lenses offered him (with adapter ring) in Table 1. In connection with these primarily 16mm. camera lenses, it should be remembered that their optical action on an 8mm. camera will be twice as "powerful" as on a 16mm. camera. For instance, a 3 inch lens used on an 8mm. camera will give the same magnification as a 6 inch lens on a 16mm. camera—and the 8mm. viewfinder must be adapted accordingly.

ADAPTING THE BOLEX VIEWFINDER

The Bolex H-16 Trifocal viewfinder is matched for the three lenses commonly regarded as the best combination on a 16mm. camera—the 15mm. wide angle lens, the 1 inch standard lens and the 3 inch telephoto. This viewfinder also may be modified by the installation of masks, or by etching the front finder lens, for the fields of the following other focal length lenses: 2 inch and 2½ inch, or 4 inch, or 5 inch or 6 inch.

The total number of modifications permissible is restricted by the fact that a choice must be made between the addition of the fields of view of the 4, 5 or 6 inch lens. The additional field for the 2½ inch lens is always etched on the front finder lens and so can be added to the three other fields for which the finder is matched.

It should be noted that the installation of masks necessarily cuts down the actual size of the aperture through which the field is viewed, thereby decreasing the accuracy of framing. For those movie makers who use a long telephoto frequently, a special 4, 6 or 8 inch viewfinder for the Bolex H-16 is recommended.

The viewfinder of the Bolex H-8 is normally calibrated for the three standard fields

The Kern-Paillard 16mm lenses fit directly, without adapters, on:		*With Paillard Adapter Ring BO-310*
Yvar 150mm (6") f/4.0 Yvar 100mm (4") f/3.3 Yvar 75mm (3") f/2.8 Yvar 16mm (WA) f/2.8	Bolex H-16 Bell & Howell 70 above Serial No. 54090 Bell & Howell 70 D, E, F, G and J Bell & Howell Auto Load Bell & Howell Auto Master Revere 16 Revere 26 Auricon Pro Auricon Cine Voice Victor: Model 3 above Serial No. 36885 Model 4 above Serial No. 20026 Model 5 above Serial No. 52151 Grover G.S.A.P. Keystone all 16 mm models Morton Soundmaster Pathe Super 16 Maurer 05 Nord Professional	Bolex H-8 Kodak Reliant Revere 88 Revere Ranger DeJur Citation DeJur Embassy D-400 DeJur Fadematic DC-100 DeJur Californian DH-100 Keystone K-22 Keystone K-36
Pizar 26mm (1") f/1.9	on all above cameras except Pathe Super 16	
Switar 1" f/1.4 Switar 1" f/1.5	Bolex H-16 only	

TABLE NO. 1: Listed above (left) are the Kern-Paillard lenses currently offered, the 16mm. cameras (center) they fit directly and the 8mm. cameras with adapter ring.

The Kern-Paillard 8mm lenses fit directly, without adapters, on:	
Switar ½" f/1.5 Pizar ½" f/1.9 Yvar 1" f/2.5 Yvar 1½" f/2.8	Bolex H-8 Kodak Reliant Revere 88 Revere Ranger DeJur Citation DeJur Embassy D-400 DeJur Fadematic DC-100 DeJur Californian DH-100 Keystone K-22 Keystone K-36

TABLE NO. 2: Four other Kern lenses, made specifically for 8mm. use, fit without adapter on the cameras above.

Available Finder	Focal Length of Accessory Lens					
	25mm.	38 or 40mm.	50mm.	63mm.	102mm.	152mm.
13mm.	0.5	0.3	0.25	0.2		
25mm.	1.0	0.62	0.5	0.4	0.25	
38mm.		1.0	0.8	0.6		
50mm.			1.0	0.8	0.5	0.3
75mm.					0.75	0.5
102mm.					1.0	0.66
152mm.						1.0

TABLE NO. 3: How much to mask your available finder, listed at left, is determined by multiplying its dimensions with the factor figures columnized above.

Here are the Kern-Paillard lenses which may be used on Bolex or other cameras—8mm. or 16mm., with or without adapters . . . The second of a series

of the ½ inch, 1 inch and 1½ inch lenses. However, it can be modified for additional lenses of the following focal lengths: 7.5mm. in place of the 1 or 1½ inch lens, 2, 2½ or 3 inch.

THE BOLEX OCTAMETER VIEWFINDER

Ideally, however, the viewfinder companion for the new Visifocus lenses is the still newer Bolex Octameter viewfinder. At the present time, the Octameter finder for the H-8 is matched for five lenses, while the similar unit for the H-16 is calibrated for six lenses. In the very near future, both of these Octameter finders will be matched for eight lenses of different focal lengths. These are, in millimeters:

H-8: 6.5, 9, 12.5, 25, 36, 50, 63, 75.
H-16: 16, 25, 35, 50, 63, 75, 100, 150.

Modifications for other fields of view on the Octameter viewfinder cannot be made, but it is possible to adjust the finder for practically any lens by setting the dial between two of the engraved figures. For example, if the knurled knob is set between 100mm. and 150mm., the finder will show the field of a 125mm. or 5 inch lens.

An additional lens for the Octameter will be available soon and will match the finder for a 200mm. (8 inch) lens in the case of the H-16 or a 100mm. (4 inch) lens in the case of the H-8.

ADAPTING OTHER CAMERA VIEWFINDERS

Where Kern-Paillard lenses are used on cameras of other makes (as indicated in the preceding tables), their viewfinders also must be adapted to the focal length of the lens in question. An excellent method of determining *how much* adaptation is needed was the system set forth in the first installment of *Will They Fit My Camera?*

(The installment was on Cine-Kodak lenses and appeared in Movie Makers *for October, 1950. For those new readers who missed it, the system is outlined again herewith.*—Ed.)

The method was based on a table which is reproduced here as Table 3. The figures in the "Focal Length of Accessory Lens" column are factors by which the height and width of an available finder should be multiplied to obtain the dimensions of finder masks for lenses of longer local length. For example, to mask a finder that shows the field of a 25mm. lens so that it will show the field of a 50mm. lens, the table indicates that both dimensions should be multiplied by the factor 0.5. If the original dimensions are 1 inch by ¾ of an inch, the finder should be masked to ½ inch by ⅜ of an inch, and so on.

WILL THEY FIT? From the telephotos to wide angle, these and other Kern lenses may be at your service. The tables tell.

There is no way, of course, of *increasing* the maximum field of a viewfinder so that it will serve with a lens of shorter focal length than the standard—as, for example, adapting the finder of a 25mm. lens for use with a 15mm. wide angle objective.

OPTICAL INTERFERENCE

All Kern-Paillard lenses, even the ones of large aperture and long focal length, are kept to the smallest possible dimensions. Thus, a complete set—comprising the wide angle, standard and 3x telephoto lenses—can be used on the turret of any of the cameras listed in Tables 1 and 2 without danger of optical or mechanical interference. The 4 inch and 6 inch Yvar lenses, regarded as objectives for special purposes only, should not be left on the turret when the wide angle or 1 inch lens is being used.

KERN LENSES FOR BOLEX L-8

Finally, there are quite a number of the Kern-Paillard lenses which can be used on the Bolex L-8 camera—and a very few of them on that camera only. This is brought about by the special design of the camera's lens-mount seating, which has a short, highly precise flange-to-focal-plane distance. Table 4, which follows, shows how various Kern lenses may be adapted to the L-8 camera.

LENSES USED ON THE BOLEX L-8

Directly and on L-8 only	With adapter ring BO-1469	With adapter ring BO-310 and BO-1469
Yvar ½" f/2.8 in focusing mount	Switar ½" f/1.5	Pizar 1" f/1.9
	Pizar ½" f/1.9	Yvar 16mm f/2.8
Yvar ½" f/2.8 in fixed focus mount	Yvar 1" f/2.5	Yvar 75mm. f/2.8
	Yvar 1½" f/2.8	Yvar 75mm. f/2.5
		Yvar 100mm. f/3.3
		Yvar 150mm. f/4

(Similar data on Bell & Howell lenses, for use on Filmos or other cameras, is in preparation. Watch for it in a coming issue of Movie Makers—*The Editors.)*

Photographs by Felix and Nikki Zelenka

Movies at MONTEREY

There's more than cypress to call your camera along Monterey's 17 Mile Drive

FELIX ZELENKA

MIDWAY POINT, a rocky bastion crowned with a single cypress, has become an outstanding pictorial symbol of entire Monterey Peninsula.

POINT JOE
THE MEETING OF TWO OCEAN CURRENTS
S.S. CELIA WRECKED HERE
AUGUST 28, 1906

FOREGROUND FIGURE will add interest to your sequence of desolate Point Joe, infamous as the graveyard of three ocean-going steamers.

UNIQUE in its landscape and genial in climate, the Monterey Peninsula may well be the raw material of one of your most attractive movies. For this great forested promontory, reaching out into the blue Pacific from a medial position on the California coast line, is rich in history and rewarding in human interest.

IN OLD MONTEREY

Motoring into the region from the north, one is attracted by the romance of "Old Monterey," a quaint little township with two centuries of background. Now populated by 9100 souls, it was once the most important settlement in California, when from 1770 to the time of the Gold Rush it was the state capital.

Under care, a delightful assemblage of historic structures are clearly marked and dated to recall the glory of the Monterey that was a Bohemian coterie in the day of the Spanish Dons. There are about fifty picturesque, long-galleried adobe buildings within the city limits. Guiding the visitor through Monterey's winding avenues is a broad yellow line painted in the center of the street. Ultimately, a sign informs the sightseer, its course will lead past every historically important site. Among these are the first theatre, the home of Robert Louis Stevenson and the San Carlos Church, often mistaken for a California mission because of its architectural similarity.

It is advisable to tour the city first before deciding which of these landmarks to record on film. Since it is impractical to film each and every structure on your tour, it may be best to select a half dozen or so of those that are the most suitably lighted at the time of your visit. Precede each scene with a closeup of the placard describing the dwelling; and, in order to link them together into a continuity, separate the shots with moving car inserts as you motor through Monterey.

CARMEL-BY-THE-SEA

On the southern approach to the Monterey Peninsula the visitor is greeted by the Mission del Rio Carmelo, better known as Carmel Mission. Although founded in 1770 by Father Junipero Serra, the structure actually was not built until sometime after his death. This Spanish Franciscan missionary, whose remains were laid to rest at Carmel Mission, was responsible for twenty one of these historic landmarks along the coastwise Camino Real. To him and his friars are credited the earliest architectural achievements in California.

Further south is the informal village of Carmel-By-The-Sea. This community among the pines has long been recognized as the art and literary center of California. Grown from a tiny colony of squatter artists to a town of more than a thousand residents, Carmel has fought stubbornly against civic improvements, wishing to remain purposely a rustic hamlet for artists and writers.

THE CIRCLE OF ENCHANTMENT

But by far the most popular feature of the Monterey panorama is its circle drive, a scenic route leading along rocky headlands that border on the sea. Whether you begin your tour of the peninsula at Carmel or Monterey it matters very slightly, for surely if you begin at one the route will lead to the other. For the sake of identification, however, let's follow a course from Monterey and travel south.

In the pine forest near Monterey Bay and a short distance from Monterey itself is Pacific Grove. From here the road continues westward to Point Pinos at the northwestern extremity of the peninsula and finally past Point Pinos Lighthouse, built in 1872. Open to the public from 1:00 to 4:00 p.m. on Tuesdays and Thursdays, this guardian of the rocky coastline offers the filmer a magnificent panoramic view of the area from its tower.

THE SEVENTEEN MILE DRIVE

The toll gate to the 17 Mile Drive (50 cents per car) opens on a road winding through Monterey pines and scrub oak, their branches hung [Continued on page 62]

AN IMPROVED FILM CLEANER

A self-feeding fluid reservoir marks this homemade unit of aluminum

LEWIS C. COOK, ACL

MORE than a year and a half ago, more in cockiness than in confidence, I mailed in to this magazine a series of photographs on a homemade film cleaner I had just then devised. Although the gadget worked well enough, it was a crude and clumsy brainchild, thrown together from a couple of slabs of wood and some odds and ends out of empty film magazines.

Worst of all was the fact that there was no way—short of demounting the darned thing—of moistening the cleaning pad during a long reel of film. So recently I revolted and designed a new model. Complete with a self-feeding fluid reservoir and an easily-removable pad, it is presented on this page.

Like its older brother, my new-model cleaner consists essentially of a baseboard, an upright, four rollers, two idlers, a spring mechanism to hold the pad in place and, of course, a pad. Earlier, as already suggested, I fashioned the baseboard and upright from blocks of wood. You can still do so if you wish; for you may find this material easier to work and to join. But, for a smoother looking job, I made my '51 model out of aluminum.

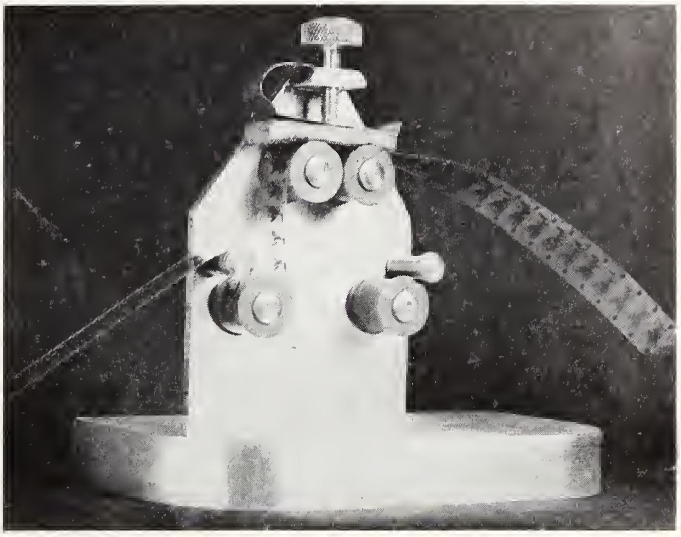
Get a couple of sheets of the stuff, thick for the baseboard, thin for the upright. Machine them to shape as shown, with a slot cut in the rear edge of the base of the same size and thickness as the upright. Before mounting the upright in place, drill holes for the placement of the four rollers and two idlers as indicated. In this connection, it is important to remember that the inner faces of the lower rollers should fall slightly within the outer arcs of the upper rollers, thus creating a slight tension between them.

The rollers on my present model started life as parts of a plastic curtain rod, while the idlers were cut from a chrome rod. Both were then fashioned on a small lathe. Of prime importance in this operation, of course, is the hollowing out of their faces so that the film comes in contact with rollers and idlers only along their raised edges. These edges should correspond in width to the width of the perforation area on the film.

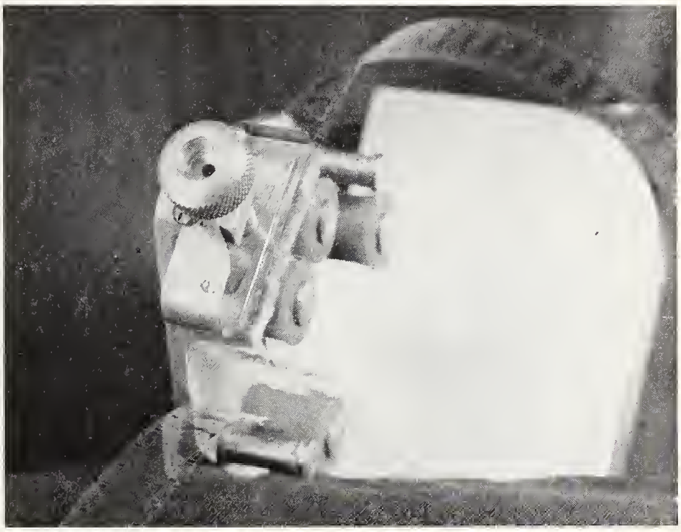
The spring gate clip from an empty film magazine is now attached by screw to the bracket extending from the top of the upright. But of more interest is my self-feeding fluid reservoir. This is created by hollowing out the head of a large machine screw and then drilling the full length of its shaft. Thus, not only does this screw bring adjustable tension to bear on the spring clip, which in turn holds the pad in place. The screw also feeds a slight but continuing trickle of cleaner fluid to the felt pad. For a long job of cleaning, as on a 1600 footer, added reservoir capacity can be created by adding the funnel-like tin cup to the top of the screw head.

In closing, a word of caution about using this type of fixed film cleaning pad. Since the function of the pad is to pick up dirt from the film, we must expect that the pad itself will need constant cleaning—and in time renewing. Personally, I recommend removing the pad after each 400 foot reel and brushing its face briskly with a stiff brush. This will tend to dislodge any sharp particles which may have become embedded in its soft texture. And don't be stingy about inserting a new felt. The stuff's cheaper than film.

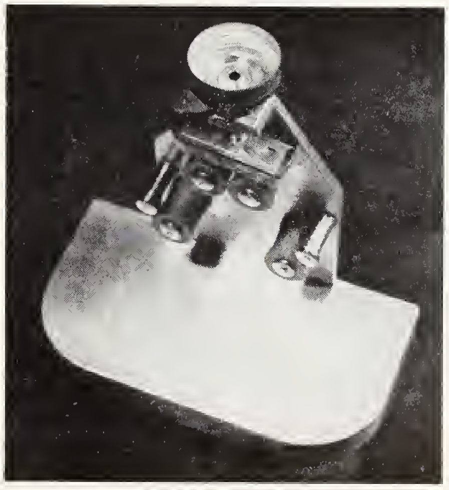
Photographs by Lewis C. Cook, ACL



FRONT VIEW of improved film cleaner shows placement of rollers, idlers, cleaning pad, spring clip and adjustable tension screw.



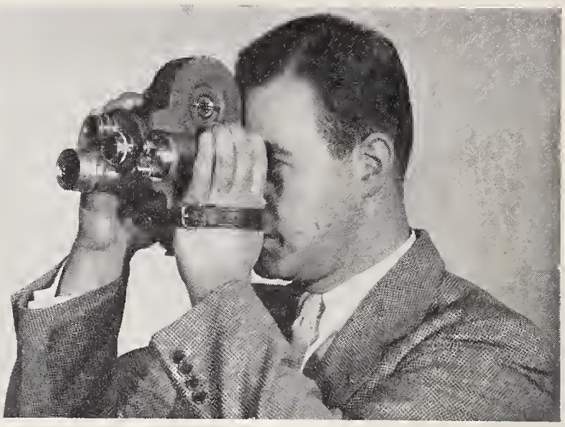
TOP VIEW shows attachment of spring clip to upper flange and design of hollowed machine screw for self-feeding fluid reservoir.



STILL MORE cleaning fluid capacity, for cleaning long reels, is achieved by addition of funnel-like cup on top of machine screw.

News of the Industry

Up to the minute reports on new products and services in the movie field



FILMO 70-DL, latest in an illustrious line, features brilliant, parallax correcting finder and focusing eyepiece. Priced from $344.95.

E.K. biblios

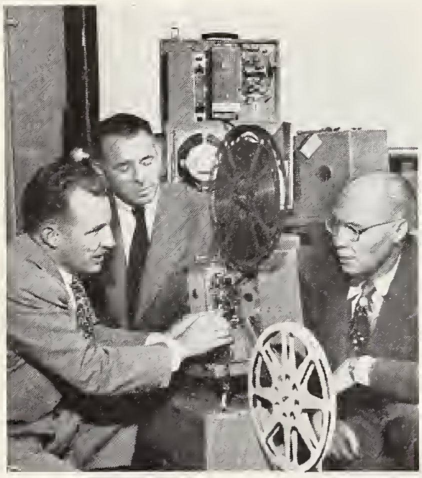
Eastman Kodak announces a new information sheet concerning the storage of 16mm. films in active movie libraries, which discusses the best location for the film library and humidity controls, as well as factors to be considered for long term storage.

Kodak also is issuing three revised visual aid bibliographies, entitled *Some Sources of 2 by 2 inch Color Slides, Visual Aid Sources—Motion Pictures and Filmstrips* and *Selected References on Photographic Visual Aids*. Copies of these publications may be obtained without charge from Sales Service Division, Eastman Kodak Company, Rochester 4, N. Y.

New B & H 70-DL

Bell & Howell Company's latest entry in the 16mm. camera field, the 70-DL, features an exclusive new parallax-correcting viewfinder, which is claimed by the company to represent a revolutionary step in finder brilliance, accuracy and convenience and to be the only one of its type. The new finder is adjustable for parallax correction from 3 feet to infinity in eight steps. The optical system is said to transmit 500 percent more light to the eye and to provide extreme sharpness and increased contrast over full image area.

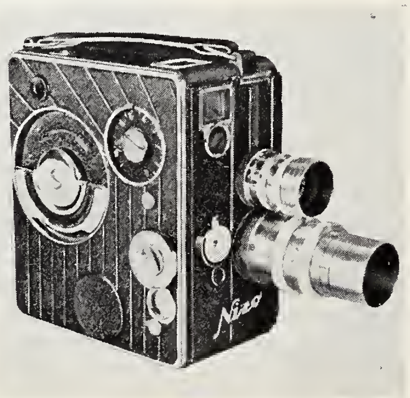
The focusing eyepiece, adjustable through a range of 6 diopters, meets individual visual requirements and has a ¾ inch positional clearance for those who wear glasses. The finder has its own three-objective rotating turret, on which any three positive objectives may be mounted to match lenses on the camera turret. There is an index mark on the viewfinder which shows the plane from which to measure film-to-subject distance for critical work.



TWENTY Kodascope Pageant sound projectors check in at Minneapolis schools. Dudley Parsons, jr. (right), visual education consultant, listens as Kodak's Richard E. Dawn explains important features and Mort Liss, of city's National Camera Exchange, looks on.

The camera has seven speeds from 8 to 64 frames a second, hand crank for back winding, critical focuser for through-the-lens visual focus, a 23 foot film run with one winding and a starting button lock.

The new 70-DL (which will replace the popular 70-DA and DE models) is priced as follows: with 1 inch $f/1.9$ Super Comat focusing lens, $369.95; with 1 inch $f/1.4$ TTH Ivotal focusing, $459.95; with 1 inch $f/2.5$ Ansix focusing, $344.95. All lenses are coated, and the prices include federal tax. Further information may be obtained from Bell & Howell Company, 7100 McCormick Road, Chicago 45, Ill.



THE NIZO 8, German-made 8mm. spool camera, offers twin-lens, vertical turret and three viewfinders. Prices begin at $159.50, f.t.i.

New German 8

The Nizo, a new German-made 8mm. spool camera, has been released to the American market. It features a double lens mount which shifts vertically for instant interchange of standard and telephoto lenses. When a telephoto lens is moved into place, the optical viewfinder automatically provides correct field of view.

Three separate viewfinders are offered—one for eye level viewing, one for waist level viewing and a third for "candid" shots. With the last mentioned, the filmer may look in a direction at right angles to that at which the lens is pointed, and yet still observe the subject. Speeds range from 8 to 64 frames a second, and there is provision for single frame exposure. A back winding device provides the possibility of lap dissolves and all multiple exposure effects.

The Nizo lists at $159.50 with a coated $f/1.9$ Schneider lens; at $219.00 with a coated $f/1.5$ Rodenstock. The camera is manufactured by the long established Niezoldi & Kramer Company of Munich, with distribution in the United States being handled by Ercona Camera Corporation, 527 Fifth Avenue, New York 17, N. Y.

G-E booklet

General Electric announces a new edition of its booklet, *G-E Photo Lamp Data*, a handy guide for professional and amateur photographers. The revised edition contains completely new tables giving the correct exposure when using G-E photoflood and photoflash lamps.

The new values have been determined by test methods established by the American Standards Association. In general, more exposure is recommended than previously. In addition, there are included a table of the latest film speed ratings, a revision of G-E photoflash time-light data and listings of 3200° K and 3350° K lamps for color photography.

G-E Photo Lamp Data is available on request at photographic dealers and through the Inquiry Bureau, General Electric Company, Nela Park, Cleveland 12, Ohio.

PMDA show

Two February events of interest to photographers in the New York metropolitan area include the National Photographic Show of 1951 at the 71st Regiment Armory, 34th Street and Park Avenue, February 22 through 25. This year's theme is "Education in Photography." New photographic equipment will be on display, and there will be demonstrations of major manufacturers' products, as well as staged events that visitors may photograph. General admission is $.85, including tax, and the hours are 11:00 a.m. to 10:00 p.m.

The Annual Photographic Industry Dinner Dance will be held February 21 in the Starlight Room of the Hotel Waldorf Astoria. This year's dinner is in behalf of the Rehabilitation Photography Program of Volunteer Service Photographers. Tickets for the dinner and dance are $10.00 each. Among the patrons are Joseph J. Harley, FACL, President of the Amateur Cinema League, and Mrs. Harley.

EK holds prices Eastman Kodak Company announces that it has suspended price increases on several of its products and has pledged itself to "cooperate in every reasonable way" with national efforts to halt a general rise in price levels.

"The Kodak company has always done its part willingly during national emergencies of the past, and we will continue that policy," Thomas J. Hargrave, president, said in a statement. He added, "Just how long our hold-the-line effort will work obviously depends not on us alone but also on what happens to the prices of the raw materials and supplies which we must buy."

Cornell Film *Hunting with Bow and Arrow*, a two reel film produced by Cornell Film Company, of New York City, received a Broadway opening at the Astor Theatre along with the prize winning feature, *Harvey*, and it is predicted that it will remain there for six months. *Hunting with Bow and Arrow* is the first of a series of two-reelers produced by Cornell under the name, *World of Adventure*.

Cornell's *Pattern for Survival* was recently run in Union Station, in Washington, D.C. Later, Mr. Kerl, manager of the station, said that the showing of this atom bomb defense film did more for Civilian Defense in Washington than anything to date.

Albert S. Howell One of the great pioneers of the early days of motion pictures, Albert S. Howell, chairman of the board of Bell & Howell, died January 3 in Chicago.

He had obtained patents on over sixty five photographic devices, one of which was largely responsible for removing the flicker that was evident in early films. He entered partnership with Donald J. Bell in 1907 and continued in active service with the company until 1940. Mr. Howell was a Life Member of the Amateur Cinema League.

Master Reflex A single lens reflex camera, formerly known as the Reflex Korelle, has reappeared in America in a new model called the Master Reflex. This still camera takes twelve 2¼ by 2¼ pictures on No. 120 film. The focal plane shutter has speeds of one second to 1/1000, is

NO ARGUMENT HERE!

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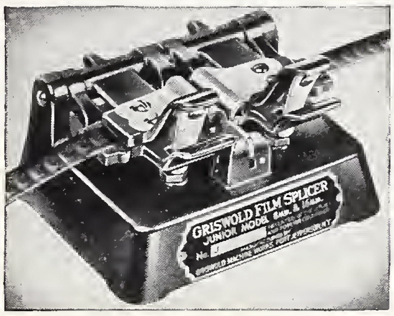

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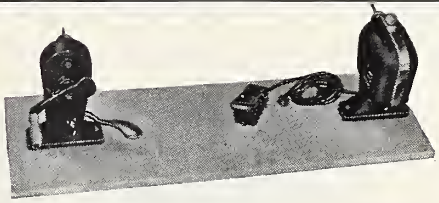

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EQUIPMENT FOR SALE

■ SYNCHRONOUS motors installed on 16mm. projectors, $145.00. Synchronous equipment rented and sold. M. W. PALMER, 468 Riverside Drive, New York 27.

■ CINE Special 1948, ƒ/1.9, excellent, $425; new Elgeet 3″, $50; EK 4½″ ƒ/4.5, $45; 3″ B&H projection lens, $30. DAVIS, 5329 Holmes, Kansas City, Mo.

■ NEW MORTON SOUNDMASTER single system camera, three lens turret, 200 ft. magazine, portable DC power pack can be used on location, $645.00, plus batteries. Filmo 70A, 1″ ƒ/3.5 lens, $75.00. Bolex H-16, 1″ ƒ/1.9 lens, $195.00. Diplomat 16mm. projector and case, $150.00. Kodascope FS10N sound projector, $245.00. We buy, sell, trade all 16-35mm. motion picture equipment. THE CAMERA MART, Inc., 70 West 45th Street, New York.

■ UNBEATABLE!! Up to 40% discount on brand new movie and still photographic equipment. For prices and discounts write STRAUS SUPPLY CENTER, Dept. MM, 113 West 42nd St., New York 18.

■ FOR sale: 25mm. ƒ/1.9 Eastman "C" mount coated lens, $45.00; 25mm. Cooke ƒ/1.5 lens, $65.00; both for 16mm. LeROY SEGALL, 161-W. Wisconsin Ave., Milwaukee, Wisc.

■ WORLD'S LARGEST SELECTION OF FINE MOVIE LENSES—Guaranteed, available on 15 day trial. In focusing mounts for 8mm. cameras: ½″ ƒ/1.9 Wollensak Raptar (coated), $45.70; 1⅜″ ƒ/3.5 Cine telephoto, $34.50. In focusing mounts coated for 16mm. cameras: 17mm. ƒ/2.7 Carl Meyer wide angle, $44.50; 2″ ƒ/2 Schneider Xenon, $99.50; 3″ ƒ/2.8 Carl Zeiss Tessar, $109.50. These are only a few of the bargains in our tremendous stocks. Write today for complete lens listing. BURKE & JAMES, Inc., 321 So. Wabash Ave., Chicago, Ill. Att: M. M. James.

FILMS FOR RENTAL OR SALE

■ CASTLE films for sale: 8mm.-16mm. silent and sound; complete stock, orders shipped day received by STANLEY-WINTHROP'S, Inc., 90 Washington St., Quincy 69, Mass.

■ NATURAL COLOR SLIDES, Scenics, National Parks, Cities, Animals, Flowers, etc. Sets of eight, $1.95; sample & list, 25¢. SLIDES, Box 206, La Habra, Calif.

■ USED and new Castle films: 8-16, silent and sound. Send for lists. ALVES PHOTO SERVICE, Inc., 14 Storrs Ave., Braintree 84, Mass.

■ FREE Movies: Thousands of subjects. Interesting. Entertaining. Fascinating. Latest Directory—only 50¢. NATIONAL CINE SOCIETY, 126 Lexington Ave., Dept. 102 C, New York 16, N. Y.

■ 1951 ROSE PARADE MOVIES. Kodachrome. Colorful floats! Beautiful girls! 16mm. 200 ft., $29.95. 8mm. 100 ft., $14.95. C.O.D.'s accepted. California add tax. AVELON DAGGETT, 441 North Orange Drive, Los Angeles 36, Calif.

■ BORROW THESE FILMS—Directory to free-loan movies, $1.00. AMERICANA FILMS, Box 2526M, Hartford, Conn.

■ 1951 ROSE PARADE, Pasadena. Our 9th year; 8-16mm. color, beautiful. NORM JACOT, Box 572, Manhattan Beach, Calif.

■ SURPLUS sale 16mm. library films. ROOM 1501M, 6 N. Michigan, Chicago.

■ BRAND new 1-reel, 16mm. sound prints of discontinued Castle, Pictorial releases low as $5.95—regular price $17.50. 100′ 16mm. Panoram musicals, good used condition, $9.95 per dozen. Bargains in new silent 16mm. and 8mm. films, too. We have the world's biggest stock of 16mm. sound films for sale—over 100,000 prints in stock. Write today for our big free catalog. "Sixteen's Super Market." BLACKHAWK FILMS, Inc., 401 Grampp Warehouse, Davenport, Iowa.

MISCELLANEOUS

■ KODACHROME DUPLICATES; 8mm., or 16mm., 11¢ per foot. Immediate service on mail orders. HOLLYWOOD 16 MM INDUSTRIES, Inc., 6060 Hollywood Blvd., Hollywood 28, Calif.

■ NO NEGATIVE ? ? ? Send picture or transparency and $1.00 for new negative and 2 5 x 7 enlargemen's, CURIO-PHOTO, 1187 Jerome Ave., New York 52.

■ SOUND RECORDING at a reasonable cost. High fidelity 16 or 35. Quality guaranteed. Complete studio and laboratory services. Color printing and lacquer coating. ESCAR MOTION PICTURE SERVICE, Inc., 7315 Carnegie Ave., Cleveland 3, Ohio. Phone: Endicott 2707.

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synchronized for flash and strobe and has a delayed action self-timer. With "T" coated ƒ/2.8 Zeiss Tessar lens, the camera is priced at $199.50, federal tax included. Made in Germany, the Master Reflex is distributed in America by Ercona Camera Corporation, 527 Fifth Avenue, New York 17, N. Y.

$1000 fellowship Floyde E. Brooker, chairman of the Encyclopaedia Britannica Films Scholarship selection board, announces a new $1000 fellowship for graduate study of audio-visual techniques at any college or university in the United States.

Applicants to qualify must have at least a bachelor's degree and be presently engaged in the field of audio-visual education. They also must be under 35 years of age prior to May 1, 1951. Application forms for the fellowship may be obtained from Mr. Brooker, chief, Visual Aids to Education, U. S. Office of Education, Washington 25, D.C.

Copyright film list Now available from the Copyright Office, Library of Congress, Washington 25, D.C., is the *Catalog of Copyright Entries*, a publication which lists approximately 1000 theatrical and non-theatrical films and filmstrips which were copyrighted during the first half of 1950. Subscription to the motion picture section of the *Catalog of Copyright Entries* is $1.00 a year; single copies may be had for fifty cents.

Movies at Monterey

[Continued from page 58]

with long streamers of Spanish moss. In a wide mesa between a dazzling crescent of white sand dunes, the route skirts Moss Beach and ultimately reaches to Point Joe and its restless sea. Named for a Japanese squatter who lived here many years ago, Point Joe overlooks the surging of two ocean currents where three large vessels have foundered.

From Point Joe to Cypress Point many additional markers locate other sea disasters as the drive winds past Bird Rock and Seal Rocks respectively.

Eventually one arrives at Cypress Point and its unique golf course, which has been laid out fringing the sea cliffs and is famed for its "over water" approaches. Here too are the twisted and windblown cypress trees, which have become a symbol of the Monterey Peninsula. Native to no other region in the world, these trees have inspired countless legends to account for their mysterious presence. Whatever their origin, they are probably the most photographed and most painted trees in America.

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Against a dark background, the earth — with the continents varicolored against the rich blue seas — revolves slowly until the sparkling, crystal letters ACL fade in across the sphere's curvature.

Then a narrow band of brilliant red, bearing in white, raised letters the word MEMBER, swings across the globe. A second band of red, with AMATEUR CINEMA in white, zooms in from the right and is followed by a third red band, with the word LEAGUE.

A smooth lap dissolve follows, and across the same three red panels appear the words WORLD WIDE ASSOCIATION OF MOVIE MAKERS, in gleaming white letters. These, together with the sphere, then slowly fade out.

There's still more: the trailer. As your film ends, you fade in once more on the slowly spinning earth — and a brilliant red band sweeps diagonally across it, announcing in large white letters THE END.

Cordially,

James W. Moore

JAMES W. MOORE
Managing Director

P.S. 16mm. leaders are 14 ft.; 8mm., 7 ft.—same running time.

If you are not yet a member of the Amateur Cinema League, see the inside back cover of this issue for complete information and an application blank.

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Yes, as a member of ACL, I certainly want several of the beautiful new Kodachrome leaders. I enclose my check or money order for:

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MIDWAY POINT

As a trademark of the Monterey Peninsula, Midway Point also has served its part well. This castellated crag juts into the sea defiantly, with a lone cypress clinging to its battlement of jagged stones. Visitors may clamber up into its turret, the cliff falling below on all sides, and look out over crescent shaped Carmel Bay to the east and across furrowed fields of water to Point Lobos State Park. From the drive, as one approaches Midway Point, long shots may be made with other cypress trees framing the scene. As a matter of fact, no scene along 17 Mile Drive could be more suitable as a background for your main title assembly than a well composed shot of Midway Point.

POINT LOBOS STATE PARK

Continuing the drive to Pescadero Point, the road leads through sumptuous villas to Pebble Beach on Carmel Bay; then, climbing the hills of the peninsula, it passes out of Del Monte Forest gate to the village of Carmel. Three miles south of Carmel on the coast highway is Point Lobos Reserve State Park.

The sea lions that gather on the rocks gave rise to the Spanish name, Punta de los Lobos (Point of the Wolves). This is the southernmost locale of the Monterey cypress and here, with many protected plant and animal species, exists one of the country's outstanding outdoor museums.

Third-floor theatre

[Continued from page 51]

the curtain-draw motor, so that as the curtain swings to a close, the projection port also is shut off.

The layout and furnishings of the house and stage should be fairly clear from the photographs. The predominant color scheme combines green with gold and is carried out in the carpeting, chairs and stage curtains. These latter are of unfigured gold satin, which we felt would better reflect the illumination of the footlights and the three 250 watt spotlights trained on the curtains from above the projection ports.

My final decision on a screen surface may be of interest to other home cinemists. Although planning to place the twin speakers behind the screen, I wished to avoid the perforated or soundscreen surface because of its loss of light. Instead, I tried one of woven glass fibres; but the imperfections of the weave were too evident on projection. My final solution was to stretch tautly a double thickness of fine Irish linen. This provided for excellent passage of the sound (even the high frequencies) and had entirely adequate reflectance with a 750 watt projection lamp.

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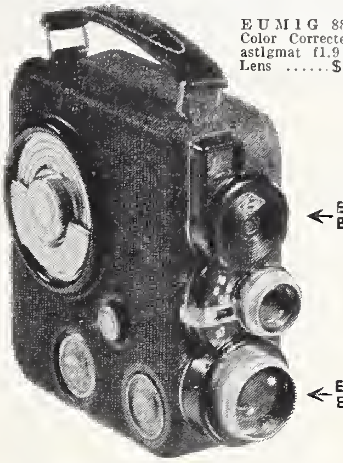
The Only 8mm Movie Camera with Automatic Built-in Exposure Regulator!
The Camera That Thinks for You!
EUMIG 88, With Color Corrected, Anastigmat f1.9 Coated Lens $139.50



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8 CLUBS 16

The people, plans and programs of amateur movie groups everywhere

N. Y. 8's invite The New York 8mm. Motion Picture Club will hold its annual Guest Night on March 2 at its regular headquarters. the Hotel Statler in New York City, with the program scheduled to start promptly at 8:30 p.m.

Among the films programmed thus far are two of the 1950 Ten Best selections, *Nextdoor Neighbor*, by Esther Cooke, ACL, of Albany, N. Y.. and *Bless This House*, by Grace Lindner. ACL, of Kenmore, N. Y.

Tickets, which will include refreshments following the screening, are $1.50; they may be obtained from Brit Boice, 210 Lincoln Road, Brooklyn 25, N. Y., or from Joseph F. Hollywood, FACL, 65 Pine Street, New York 5, N. Y.

Westwood winners Art Weir and Ed Kentera tied for first place in the annual contest recently concluded by the Westwood Movie Club, in San Francisco. Mr. Weir's film was *Able Baker*, Mr. Kentera's *Man's Castle*. Duplicate trophies were awarded. Second prize went to Angus Shaw for *A Day in the First Grade*. Gene Bockmeir was in third position with *Rocky*. Dr. Mervyn Miller, William Abbenseth and Gordon Robertson were the judges.

The 1951 board of directors is headed by Arthur Weir as president. Sal Siciliano is vicepresident. Othel Goff, ACL, is treasurer. and Earl Nelson is program director.

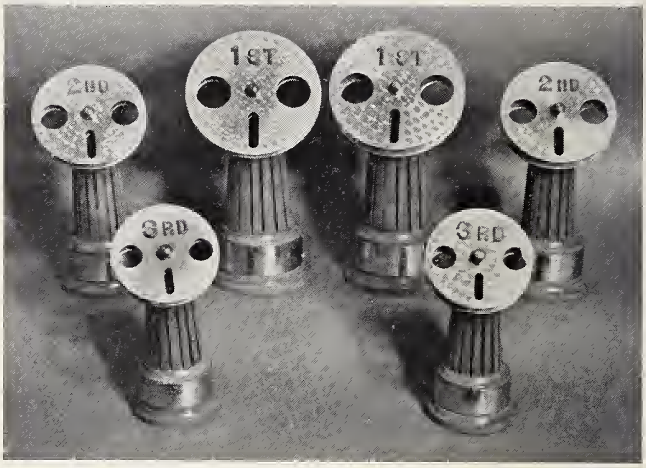
New in Brazil A new cine-photo group has been organized in Brazil under the name of Sociedade Cine-Foto de Arapongas. Dr. Ismael Dorneles de Freitas is president. First and second vicepresidents are Guilherme Meyer and Dr. Gilberto Soares Botelho, respectively. The secretary-general is Jose Carvalho, with first and second assistant secretaries Antonio Frias, jr., and Aparecido de Oliveira, respectively. Joao Vieira is treasurer, assisted by Rubin Machado de Souza and Mario Coelho Aguiar. Dr. Antao de Azevedo Bueno is speaker, or presiding officer. Nathaniel de Macedo Gomes is librarian. The board of directors includes Milton Eduardo Ludrs, Joao Ficker, Alcides Frias and Dr. Jose Muggiati Filho. Dr. Flavio Ribeiro is legal consultant.

L. A. winners Herbert F. Sturdy took top honors in the silent division of the annual contest of the Los Angeles Cinema Club with *Sweeter by the Dozen*. *Holland*, by Mildred Zimmerman, ACL, won first place in the sound division. and *Oil*, by William Hobro and Robert Sample, first place in the 8mm. division. Other winners were: silent—*Order of Business*, by Jack Shandler, second, and *Waters of Yosemite*, by Charles J. Ross, ACL, third; sound—*Joint Account*, by Leo Caloia, second, and *Venice to Paris*, by Stanley Boller, third.

Madison elects Langdon Divers was chosen new president of the Madison (Wisc.) Movie Club, ACL, at a pre-holiday election. Other officers are E. C. Holterman, vicepresident; Mrs. L. F. Dugan, secretary; George Beck, treasurer; R. H. Lang, sr., program chairman, assisted by Dr. C. A. Bergmann. Serving with them as directors are Henry Ford, L. E. Godfriaux, Dr. T. A. Leonard, L. J. Padgham and W. Otto Hinz, ACL.

The group meets the first Tuesday of each month at the Odd Fellows Hall for programs of 8mm. and 16mm. films and color slides. Visitors are invited.

"Howdy" L. Williams



UNIQUE AWARDS, designed and made by a member of the Kansas City (Mo.) Amateur Movie Makers, ACL, were given contest winners.

Chicago AACC The Associated Amateur Cinema Clubs, in Chicago, held their annual banquet just before the holidays at Como Inn. Officers for the current year were installed, as follows: C. S. Dvorak, of the Suburban Cinema Club, president; C. A. Bauer, of Edison Camera Club, vicepresident; Margaret E. Conneely, ACL, of Metro Movie Club, ACL, secretary, and Mr. Fredrickson. of Blue Island Movie and Slide Club. treasurer.

Schenectady The Movie Group of the Schenectady (N. Y.) Photographic Society, ACL, scheduled an Amateur Night and impromptu contest last month, when members were asked to bring in their films for screening, with the best of the evening to be chosen by audience vote. The results have not reached us.

Bergen County The Amateur Movie Society of Bergen County, ACL, installed its new officers for 1951 at the annual Christmas party. Fred Feudale, ACL, assumed the duties of president, with William Messner, ACL, taking up those of vicepresident. George Weigl, ACL, is secretary, Arthur Carlson, ACL, treasurer, and Cy Jenkins, ACL, program chairman.

The screening portion of the party featured Mr. Messner's 1950 Ten Best film, *Hands Around the Clock*. Also shown were *Merz Movie News Scoops*, by George Merz, ACL, and *Doghouse Blues*, prize winning film borrowed from the ACL Club Film Library.

Brooklyn contest Bert Seckendorf, ACL, took top honors in the annual contest of the Brooklyn Amateur Cine Club, ACL, with *Memory Lane*, grand award winner and first place in the 16mm. group. Other winners in order were: 8mm. group—*High Card Goes*, by Arthur Rosenthal and Louis Dishotsky; *A Finished Movie Maker*, by Earl Kaylor; *Show Time*, by Charles H. Benjamin, ACL; 16mm. group—*Memory Lane*, above mentioned; *Gingerbread Castle*, by Mr. Benjamin, and *Florida, Land of Sunshine*, by Sam R. Fass, ACL. Sylvia Seckendorf won an Honorable Mention in the 8mm. class with *A Bride's Dream*.

Washington, D. C. The Christmas party of the Washington Society of Amateur Cinematographers followed the regular monthly showing of contest entry films and a demonstration, *Lighting Up for Christmas*, conducted by Harold Wagar. The films shown were *One Sunday Afternoon*, by Otto Rasmussen, ACL; *Christmas, 1949*, by Patrick Morin, and *Noel*, by Clarence Lahde, ACL.

Top point scorer in the November contest screening was Richard Parvin, ACL, for *Flight to Iwo Jima*, which rated 88.58, thus placing him high on the list for the final selections to be made in June. Other winners for the month were, in order, *Long Lake Holiday*, by Daniel Friedman, ACL; *Apple Blossom Festival*, by Elias Pederson, ACL, and *Day's Journey*, by Philip Simpson, ACL.

Los Angeles 8's The annual contest awards and banquet made up the pre-holiday meeting of the Los Angeles 8mm. Club. The 1951 officers were installed.

Fred Evans, FACL, garned top honors in the contest as well as taking all three club trophies—the Babb Achievement Trophy, for the best film of the year, the Los Angeles 8mm. Trophy and the Horton Vacation Trophy. His film was *Vacation Highlights of 1950*.

A JOINT MEETING of the Long Island Cine Club, ACL, and the Lynbrook Camera Club brings together Rosser LeGwin, Bert Seckendorf, ACL, Brooklyn Cine Club, ACL, and A. Gustavson, ACL.

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Runnersup were *Nitwit News*, by Dow Garlock; *Here's Your Hat*, by Marian Dance, and *Navajo Territory*, by Barry Dance.

Wash. Aggies H. D. Bateman, ACL, president, heads the roster of new officers elected recently to govern the Agriculture Amateur Movie Makers, of Washington, D. C., during the coming year. Frederic Faber and Ronald B. Dozier, ACL, are first and second vicepresidents, respectively. Martha Louise Orr is secretary, and W. Edward Blackmore, ACL, treasurer. Charles H. Cunningham, ACL, and Max K. Steinberg were chosen members of the executive committee.

Take it easy with Indians!

[Continued from page 49]

sciousness in the practice of good movie making. I still recall with amusement an afternoon in Northern Minnesota where I was filming a Chippewa dance.

Some sedate tourists came upon the scene. Loaded with cameras, they stood rooted to one mid-distant spot and began filming the action, all from eye-level. At the moment of their arrival, I believe that I was flat on my stomach filming closeups of the shuffling Indian feet. (Let me say here that I always wear old khaki on my filming jaunts, so that I am free to take unhampered advantage of *any* camera position the subject offers.)

Some of the tourists, however, began to notice how I was moving about the action, shooting first from a roof top, next from a convenient stepladder, and again from ground level. They too began to loosen up. Before I knew it, some even lay prone with me on the grass for those all-important closeups.

When they got home and saw the dramatic difference of such filming, I know that they must have been surprised. I like to think, also, that they would try such filming in the future. Why don't you?

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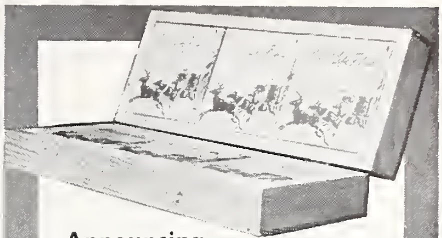

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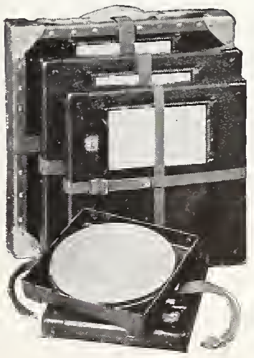

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As we write these words, the annual Academy Awards—the famous and familiar "Oscars" presented by Hollywood's Academy of Motion Picture Arts and Sciences—have yet to be announced.

However, a somewhat significant straw has recently been cast upon the wind concerning the best theatrical film of 1950. Here in New York last month, the New York Film Critics, an informal association of the city's newspaper reviewers, announced *their* selection of the best American-made movie of the year. The picture they honored was *All About Eve.* Pressing it hard as a runnerup was *Sunset Boulevard.*

There is, we think, more than a little significance to the amateur in these selections. To wit: *All About Eve* was written *and* directed by one man, Joseph L. Mankiewicz. *Sunset Boulevard* was written *and* directed by two men (but the same two), Charles Brackett and Billy Wilder. As far as the manifold pressures of Hollywood film making presently permit, both productions were really one-man movies.

This is, of course, exactly the position of the amateur producer—and one he has been known on occasion to deplore as a burden. We think otherwise. We regard it as a priceless boon. For in our experience, the creative opportunities of film planning and the interpretive possibilities of film execution *should* be integrated in one personality. Only in that way—the amateur way—lies true freedom of expression.

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AMATEUR CINEMA LEAGUE, INC., 420 LEXINGTON AVE., NEW YORK 17, N. Y., U. S. A.

Ideas for Easter

[Continued from page 45]

to your chair. He says, "Lay some more eggs, Daddy!"

You gulp and stare at him. Fade out on a closeup of Jimmy's expectant face.

But perhaps the children in your family are old enough so that they no longer believe in the Easter Bunny. If so, you can still film a picture of the festivities. Let's call this one:

"THE MASTERPIECE"

The opening scene is on Easter eve, with the entire family gathered around the kitchen table getting ready to dye eggs. Mom has just boiled a dozen or so eggs, and is cooling them off. The youngsters make ready with the dyes, cups and other paraphernalia while you look on with only mild interest, doing nothing. At last the dyes are mixed and the coloring process begins. This affords some excellent opportunities for ultra closeups of the white eggs assuming beautiful hues. You are critical, as though your family doesn't know how to go about it. Your suggestions are not appreciated. At last one of the kids suggests that *you* dye an egg.

While you don an apron, one of the kids takes an *unboiled* egg from the refrigerator. You sit down and are given the unboiled egg. You study it, as if determining the proper artistic approach to the problem. The kids cover up smiles, expecting the egg to break at any moment. Your wife is in on the secret, but doesn't warn you.

While the rest of the family continue coloring the mound of eggs, you keep working on your lone one, adding special color effects with a brush. At last all the eggs are colored, and the family admits that you have done a fine job on yours. You are pleased and nonchalantly toss it in the air and deftly catch it. Then you carefully set your masterpiece on top of the pile of colored eggs.

Next day, Easter, the family has breakfast, after which you again admire your masterpiece. The youngsters watch you carefully, expecting you to break the egg accidentally at any moment. You keep holding it and tossing it in the air. Finally you shout "Catch" to one of the kids and toss him the egg. His eyes bulge, he is horrified, but he manages to catch the egg without breaking it. Then he tosses it back.

One of the kids suggests you eat it. You reply that each one of the family will now eat an egg. You select eggs for your wife and kids. Then they watch eagerly while you start to crack your egg and are amazed to find that the egg is hardboiled. You motion for them to go ahead and crack theirs. Gingerly your wife cracks hers and shells it. One of the youngsters cautiously tries his. Finally the youngster who originally switched eggs on you cracks his, only to find it is raw.

You laugh, and ask, "Think I don't know a raw egg when I see one?" Fade out.

"THE EASTER PARADE"

Perhaps there are no youngsters in your family and you'd like to film the Easter occasion from an adult angle. There are numerous running gags you can employ. For instance, you can show your wife all decked out in her new finery for the Easter parade. She urges you to hurry and get ready. You start to dress, then she admits that she's forgotten to iron you a shirt. You look for a suit, and she remembers the dry cleaner hasn't brought it yet. She gets impatient, tells you to hurry and wear something and that she'll start along.

The camera follows your wife as she joins the Easter parade, one of numerous well dressed people. Finally there is a shot of you hurrying down the street garbed in hunting cap, boots and a disreputable jacket. When you finally catch up with your wife she is horrified, and there is a fade out as you continue walking down the street—ten paces behind her.

A little care and extra time can lift your Easter film—or any film—from just another home movie to something extra special. Continuity or a running gag, plus effective titles, will help do the trick.

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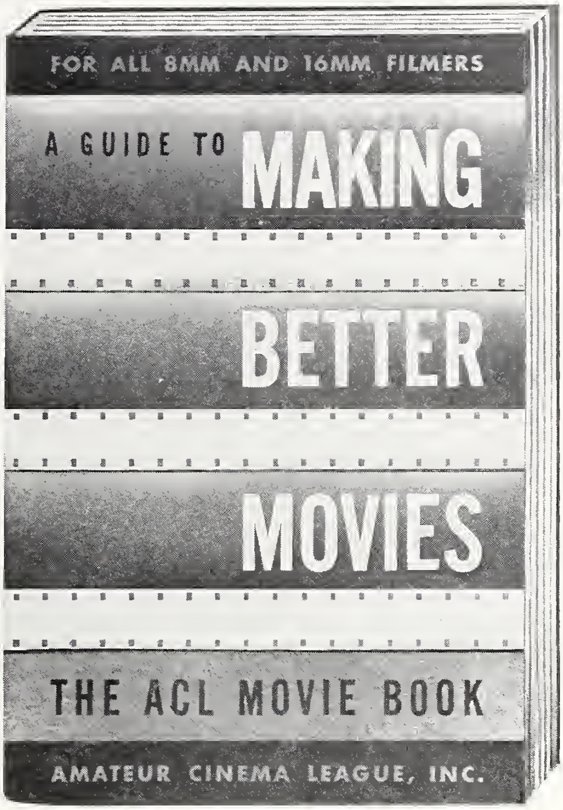
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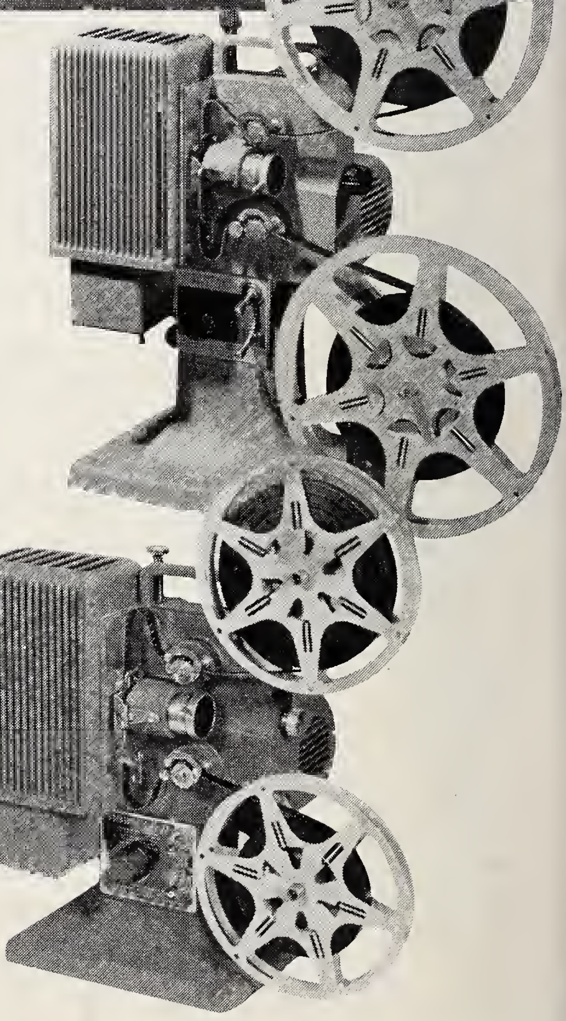

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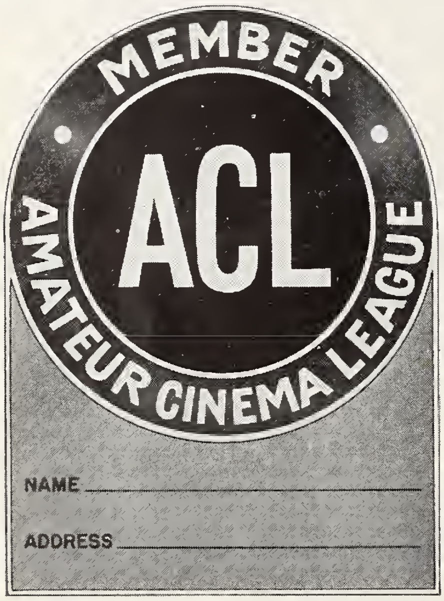

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James W. Moore

JAMES W. MOORE
Managing Director

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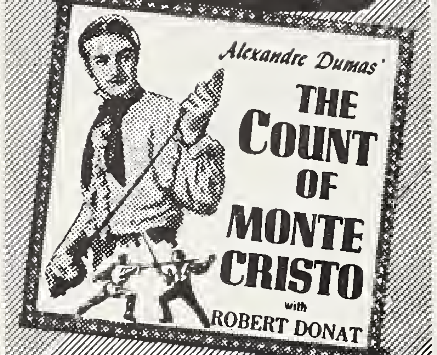

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1951

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Production Editor

JAMES YOUNG
Advertising Manager

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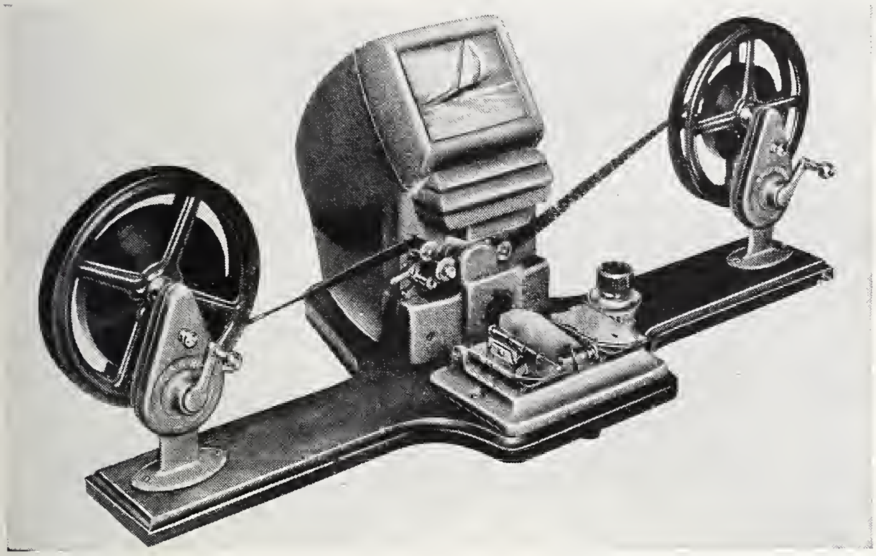

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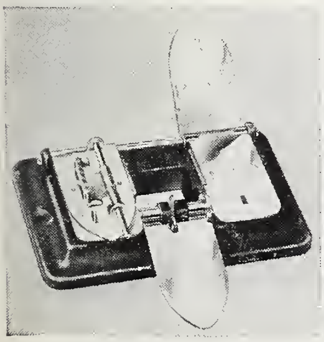

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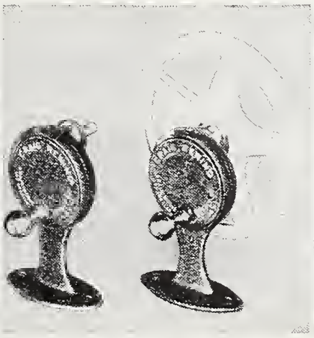

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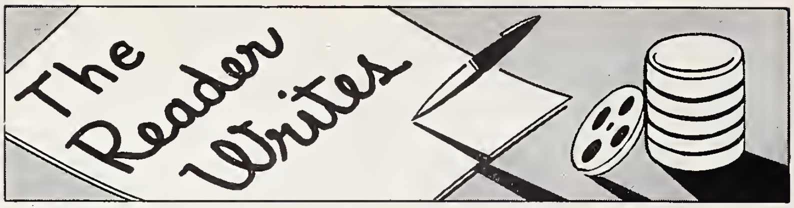


This department has been added to Movie Makers because you, the reader, want it. We welcome it to our columns. This is *your* place to sound off. Send us your comments, complaints or compliments. Address: *The Reader Writes*, Movie Makers, 420 Lexington Ave., New York 17, N. Y.

WHY A LICENSE?

Gentlemen: Referring to the letter *(Card Stops Cop)* from A. T. Wilson, ACL, in the February issue, it is good to know that the value of our membership card is recognized in Tyler, Texas.

But will some blowhard from that befuddled town please explain exactly why *any* photographer should require a license to take pictures there on the public streets? Is it in the interest of revenue, or just a shining example of municipal dumbness?

In other words, cupidity or stupidity?

A. Dudleigh Jewell, ACL
Oradell, N. J.

QUESTIONS "MISS KITTY"

Dear Mr. Moore: In connection with my January story, *Starring Miss Kitty*, I have recently received a letter which disturbs both Mrs. Thomas and me in the extreme. Since my correspondent did not have the courtesy (or was it the courage?) to include a return address, I cannot reply to him (or her) directly: nor may we (I and yourselves) quote his correspondence save indirectly —as follows:

> "Sir: Your article called *Starring Miss Kitty* has just come to my attention. In spite of the attractive pictures, the impression it leaves with me is one of dubious pleasure.
>
> "This kitten was taken into your home, a waif, friendless and alone . . . You taught her to look to you for food and all the creature comforts so dear to cats. You gladly used her for your needs and amusements. All this you did.
>
> "But then, when to your reasoning she was no longer wanted, what then did you do? Did you betray her and cause her short, happy life to be ended?" (signature withheld).

We had written in Movie Makers, you may recall, that we never regretted one moment spent in producing *The Witch Cat*. "Especially now," we concluded, "for Miss Kitty only recently joined her witchly godmother in the true world of the spirits."

How anyone—even confirmed felinophiles, who sometimes *are* a little queer —could misunderstand that statement is beyond belief. But to reassure our correspondent. Daisy (The Witch Cat) died from natural causes and is still mourned by our entire family. Our one consolation is that her daughter. Maisie, is the spit and image of her mother and is pampered even more than Daisy was —if that is possible.

William A. Thomas, ACL
Buffalo, N. Y.

HAS BEEN WAITING FOR

Dear Reader Writes: In the November article by George Merz, ACL, called *Good-by Parallax!* is something I believe every amateur has been waiting for. Do you think they will ever put such a thing on the market for say my Revere Turret 99 or other 8mm. cameras?

Douglas Archer, ACL
Beverly Hills, Calif.

We doubt it. Better make it yourself— or have it made.

DIFFICULT TO ACCEPT

Dear Mr. Moore: I enjoyed Charles DuBois Hodges's astute *Stereo* article (November) pointing up the value of camera and/or subject motion as a depth perception aid. But I find his explanation of the physiological psychology involved a little difficult to accept.

I cannot conceive that my "mind retains each successively different image long enough to fuse it into a stereoscopic impression with the next subsequent image from a slightly different angle" . . . inventing its own mental interpupilary distance in the process. I believe that the added spacial feeling Mr. Hodges reports is due to the relative angular movement between foreground and background objects—an effect familiar to anyone who has watched the landscape from the window of a moving railway coach.

The above, I realize, does not explain the increased modeling effect of a moving light source, a phase of Mr. Hodges's discussion I found especially interesting . . . In any case, I am convinced that it has little to do with mental after-images producing pseudo-Cyclopian stereovision.

Jack E. Gieck, ACL
Detroit, Mich.

Huh?

LOW COST LIGHTING

Dear Movie Makers: Those articles you have been running on lighting, with specially made pictures by Leo J. Heffernan, FACL, I have found very interesting, not to say impressive.

But, frankly, the professional calibre of the lighting units used by the man tend to frighten me away from trying what he teaches. Do you really believe us home filmers can get the same effects with our low-cost equipment?

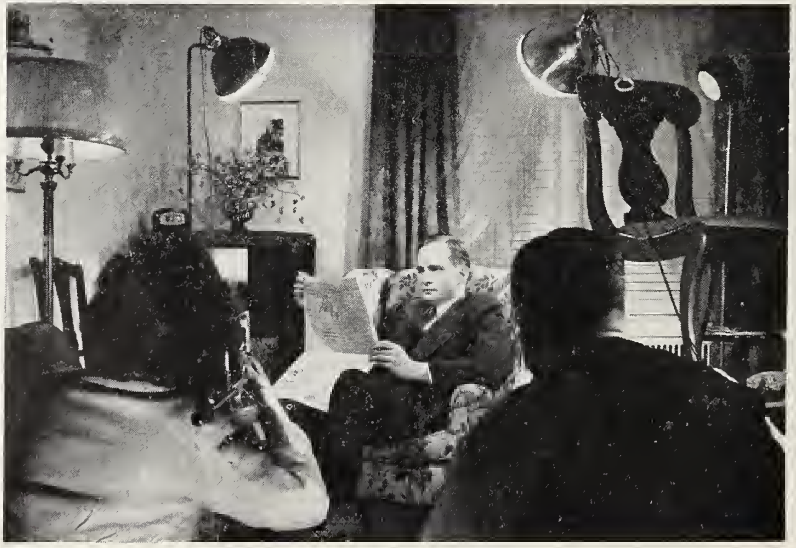
Hal McCullough
Des Moines, Iowa

Figuring Mr. Heffernan was the best man to answer this one, we requested him to reply as he saw fit. His proof is presented in the picture on this page. See its caption for equipment data.

FILM SPEEDS DIFFER

Dear Reader Writes: I hope I am not too late to contribute to the interesting discussion on the relative speeds of American and English Kodachrome. However, I have had experience of both these films over the past four years and I have found English Kodachrome one half to a full stop slower than the American. English color rendition is

Leo J. Heffernan, FACL



FOUR-POINT LIGHTING FORMULA, with simple, standard home units, is here demonstrated for the doubting by author Heffernan. Both key light (left) and fill light are No. 2 floods in metal reflectors (note diffusion screens). Back light comes from an inexpensive photoflood spot unit, while the background is lit by a clamped RSP-2 lamp concealed behind the furniture at right.

also more subdued, but excellent at the right exposure.

Readers also may be interested to hear that I have had similar experience with English Cine-Kodak Super X, which appears to be slower by one half to a full stop than its American counterpart.

J. S. Campbell
Lower Hutt, New Zealand

THE SWAP SHOP

In this column Movie Makers offers its readers a place to trade items of filming equipment or amateur film footage on varied subjects directly with other filmers. Commercially made films will not be accepted in swapping offers. Answer an offer made here directly to the filmer making it. Address your offers to: *The Swap Shop*, c/o Movie Makers.

HERNE BAY FOR MONTREAL

Gentlemen: Is there a reader in or near Herne Bay, Kent, England, who could shoot me 100 feet of 8mm. Kodachrome scenes from a list to be supplied by the undersigned?

I could either mail the raw film or will gladly exchange equal footage on scenes around Montreal. Please reply by airmail if interested.

Sidney D. Rose
1 Ellerdale Road, Apt. 25
Hampstead, Quebec, Canada

PRE-WAR GUAM?

Gentlemen: I have been wondering if we have any members who were in this section of the Pacific (either as a service man or in a civilian capacity) who might have movies or stills taken during or before World War II.

I am at present completing a series of 16mm. color films on Guam and the islands of this particular area, but I have nothing with which to compare my postwar rehabilitation shots. I would be most happy to correspond with anyone who might be able to help me in this matter.

Kenneth R. Fletcher, ACL
Civilian Men's Housing Area
APO 246, Guam, M. I.
c/o PM, San Francisco, Calif.

FARM SCENES FOR SITES

Dear Movie Makers: I need 15 or 20 feet of 16mm. Kodachrome footage of Plymouth Rock, at Plymouth, Mass., and the same amount of the Golden Gate or the Golden Gate Bridge, at San Francisco. In return, I am especially well situated to swap livestock, rural and farming scenes.

R. M. Gridley
148 Market Street
Beaver, Pa.

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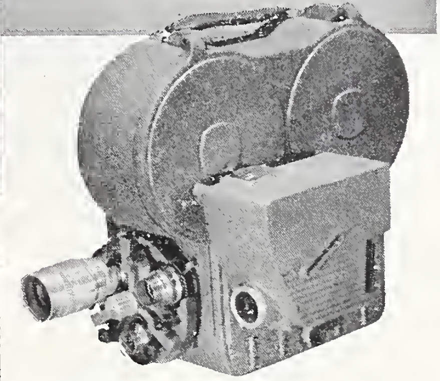

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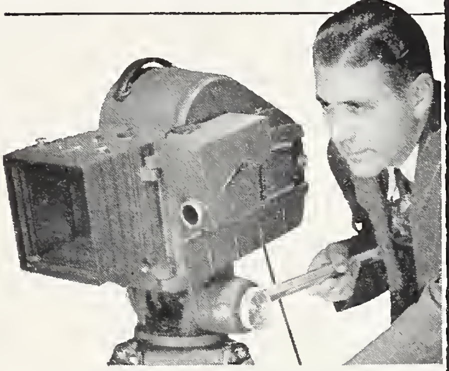

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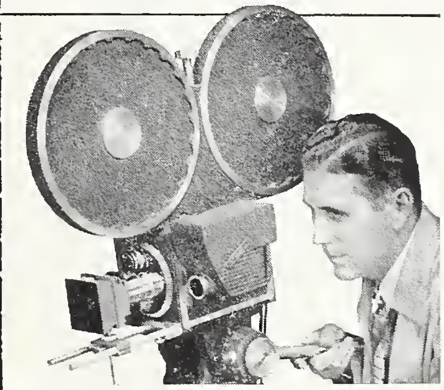

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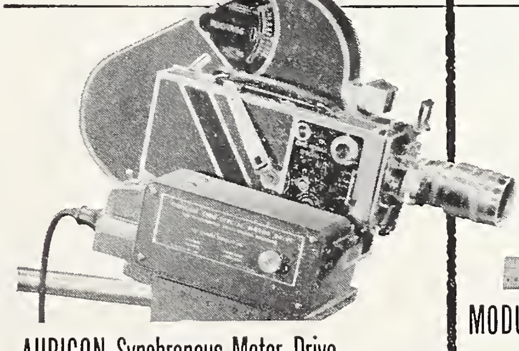

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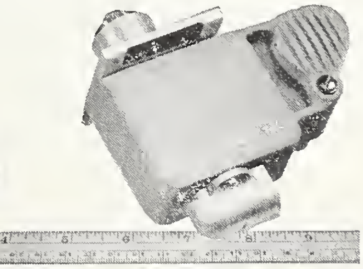

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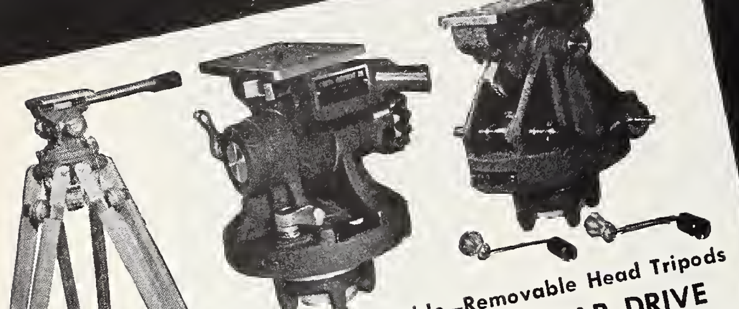

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GEAR DRIVE

The head, made of Dow Metal magnesium, weighs but 5½ lbs. and is interchangeable with the Friction type head. It handles all types of cameras. Snap-on metal cranks control pan and tilt action from both sides. Worm-driven gears are Gov't spec. bronze.

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For use with Bolex and Cine Special 16mm. cameras. Holds two 2" sq. glass filters and a round 2½" Pola Screen with handle which can be rotated for polarization. Covers all lenses from 15mm. to 6" telephoto and eliminates need of various filters. Compact, Precision made of the finest materials. Compact, simple to assemble and dismount. May be permanently affixed to camera or quickly detached.

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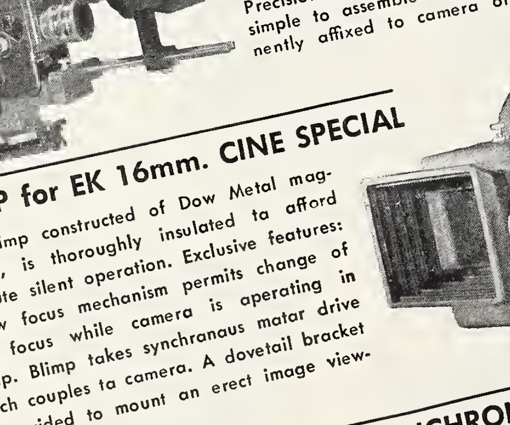
This Blimp constructed of Dow Metal magnesium, is thoroughly insulated to afford absolute silent operation. Exclusive features: Follow focus mechanism permits change of lens focus while camera is operating in blimp. Blimp takes synchronous motor drive which couples to camera. A dovetail bracket is provided to mount an erect image view-finder.



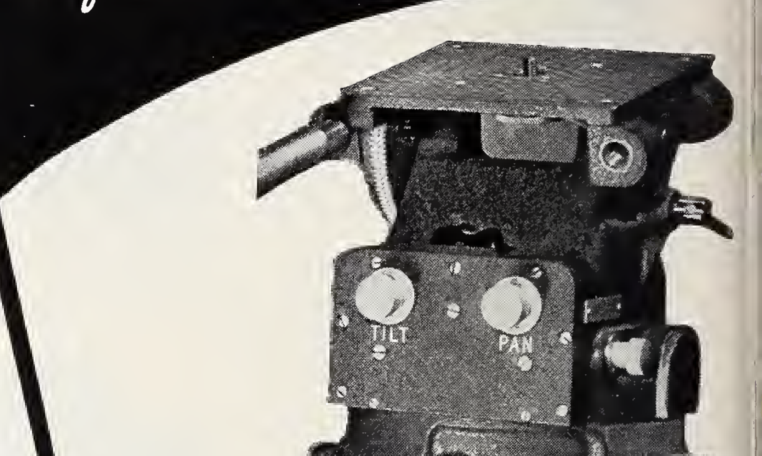
SYNCHRONOUS MOTOR DRIVE

110 Volt A. C., Single Phase, 60 Cycle

This motor will run in synchronization with either 16mm. or 35mm. sound recorders. It is provided with mounting platform which permits removal of magazine while camera remains mounted on motor.

Drive coupling attaches to single-frame shaft of camera and is mated to spring-steel drive arm of motor gear box. This assures that camera mechanism cannot be damaged if a film jam occurs as the spring steel arm drive will shear. This is easily replaced.

A knurled knob on motor armature permits rotating for threading. "On-Off" switch built into base. Platform base threaded for ¼" and ⅜" camera tie-down screws. Rubber covered cable with plugs included.



Small GYRO Tripo

This light weight GYRO Tripod perfor with all the efficiency of larger, heavi and costlier tripods now in use.

This new, small size GYRO tripod handles 16mm. professional type cameras: Mitch 16mm.; Auricon single system; Maurer 16mn motor-driven Cine Special; also 35mm. mot driven Eyemo with 400' magazine. It featur *Super Smooth Pan & Tilt Action.*

Positive pan-locking knob. Tilt locking leve Quick wrist action locking knob for leg heig adjustments. Pan handle can be inserted at different positions on tripod head for operato convenience or extreme tilt work. Legs are ha maple specially treated and warp resista Tripod head is Dow Metal magnesium an aluminum. Built-in spirit level. Swivel tie-dow rings. Platform can be equipped for eith ⅜ or ¼ in. camera screw.

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ZOOM TITLES WITHOUT ZOOMING

Merz, the magician, tells how to use single frame filming in the creation of moving titles

GEORGE MERZ, ACL

WE all like movement in our movies. Why not, then, use movement in our titles? Pondering this problem, I studied the many amateur films it is my pleasure to see at movie club meetings. I found that the majority of them employed no movement of any kind in their titling; that a few used such effects as the dissolve, wipe, flip-flop or scroll; but that virtually none of them used the zoom-camera effect.

How come, I asked myself. Analyzing the basic problems involved, it seemed to me that two difficult technical operations stood in the way of the home-produced zoom title. These were (1) creating some method of satin-smooth, continuous movement of either the camera or the title, and (2) evolving some system of continuously changing the camera focus *in step with this movement.*

SYSTEM BASED ON SINGLE FRAMES

There was no doubt in my mind that these two exacting operations were what had put the zoom title out of the amateur's reach. But the effect itself still intrigued me. I set out to find a method of making zoom titles *without zooming.* That method was first used successfully in the lead title assembly of my film, *Circus Time,* which I am grateful to say the ACL ranked among the Ten Best of 1950. Based on single frame filming, it is now presented in full on these pages. Through it, the great majority of movie makers can now add the zoom title to their bag of tricks. All that you need is a camera with a focusing lens, some approximation of a single frame release and some method of visually focusing the lens.

ADD A CAMERA CARRIAGE

We will assume, to begin with, that you have an accurately aligned method of title making—preferably horizontal. You must now add to this some system of moving the title card toward the camera, or the camera toward the card. Since my titling board is fastened to the wall, I decided that the latter method was easier to control: so a pair of wooden rails were fastened to the top of an old radio cabinet (any other flat surface will do). Then a camera carriage was made from a piece of hardwood mounted on four accurately shaped wooden wheels and two metal axles. The camera will be attached to this, of course, via the tripod socket or by use of the detachable pan head of your tripod. Figs. 1, 2, 4 and 5 will show you the general design of these accessories.

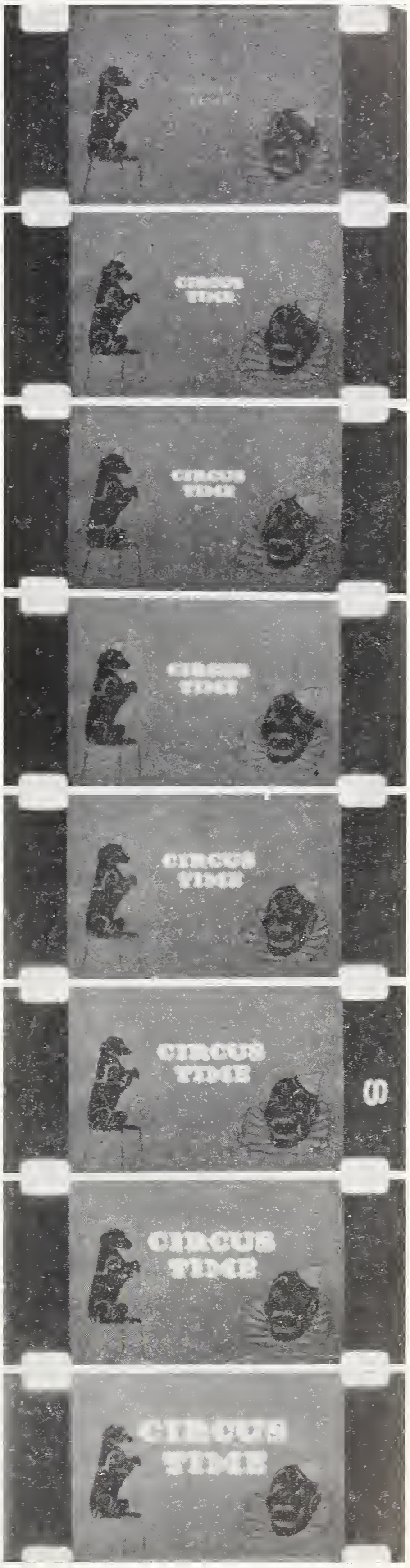
HOW NEAR, HOW FAR?

We come now to some decisions about distance. It should be obvious that the *nearest* distance your camera may be advanced toward the title card is determined automatically by the size of its *type* area with an acceptable space area still around it. For example, using your standard lens, your camera cannot be advanced nearer than about 24 inches without beginning to crowd a 6¾ inch type area on a 9 inch wide space. This does not mean, however, that the title card itself need be only 9 inches in width—as will be seen shortly.

This minimum of 24 inches from camera to card was the distance at which I chose to work. For steadiness I had made the wooden tracks about 48 inches long. Reserving 6 inches as a base, meant that I *could* draw back the camera from the card a total of 66 inches and begin the zoom effect at that point. But this would mean executing an unnecessarily long and tedious zoom. After some preliminary figuring and rough tests, I decided on a total of 36 inches for the distance over which the camera would advance. Adding this to the 24 inch minimum camera-to-card distance meant lettering my title on a card at least 22 inches wide.

USE A YARDSTICK

With this settled, I attached a yardstick (see Figs. 1, 2 and 4) on the operating, or right hand, side of the camera tracks. It was positioned to be read in the normal way from left to right, which meant that the zero end



ZOOM EFFECT, created solely by single frame exposures, is seen in eight selected frames.

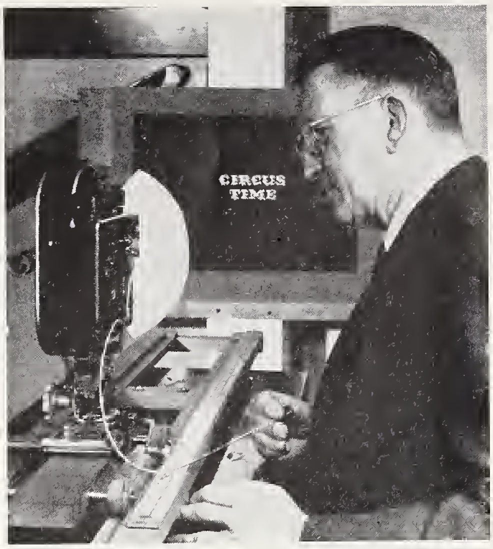


FIG. 1: The author's general setup, including homemade camera carriage and tracks, is above.

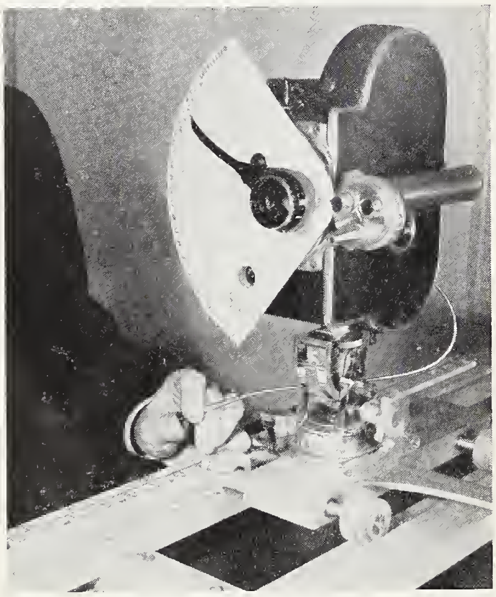


FIG. 2: Here, both camera carriage and focusing pointer are at 17. Note yardstick at side.

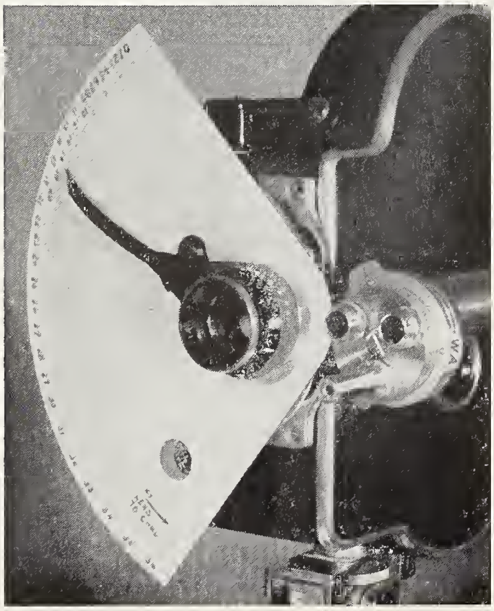


FIG. 3: Closeup of the focusing dial and pointer shows their mounting around the lens barrel.

was farthest from the title and the "36" end the closest. I then attached a wooden pointer to the forward end of the camera carriage (see Figs. 2 and 4) which would extend over and "read" the graduations of the yardstick. The plan was to start the camera at the zero end of the tracks, move it forward an inch at a time, and at each inch-pause expose another frame. The zoom then would be animated over but 37 frames, including one shot at zero.

Any such method meant, of course, that for critical sharpness of image the focal setting of the lens had to be adjusted in step with each move forward. For a one-time use of the method, this could have been done simply by advancing the camera an inch, visually focusing the lens, exposing the single frame and then repeating this routine through 36 more camera stations. But any such system was obviously tedious and a waste of effort. To avoid it, two things were needed: (1) some method of recording permanently the 37 lens focal settings, and (2) some means of coordinating these settings with the inch units of the yardstick accurately and repeatedly.

MAKE A FOCUSING DIAL

We began by cutting a firm piece of poster board in the fan shape seen in Figs. 2 and 3. A snug hole was then cut through the cardboard equal in diameter to the mounting thread of the lens. Now, by unscrewing the lens from its mount, slipping the cardboard around it from behind, and then screwing the lens back tightly in its mount, the cardboard fan was held firmly in position. (The fact that the thickness of the cardboard acts as a shim to extend slightly the focal length of the lens does not matter, since all focal settings are determined visually.) Finally, so that the cardboard could always be installed in exactly the same relation to the lens's focal system, telltale reference marks were placed on the card and on the lens barrel.

This card was to serve as a dial of focal settings. But before it could be marked out as such, a pointer had to be devised to transfer these settings from the focusing ring of the lens (see Fig. 3). To do this, a rubber lens guard with a fingertip flap was used as a base for the pointer. By cutting out its flat, lens-guarding face, a strong rubber ring was created which fitted tightly around the focusing ring of the lens. A pointer was then shaped from thin steel (it could be most any material) and its rear end was fastened to the fingertip flap with several layers of Scotch tape. Here again other methods of fastening might do.

COMPUTING FOCAL SETTINGS

We are now ready to lay out the series of graduated focal settings on the dial. This is done as follows: draw back the camera on its carriage until the pointer on the carriage is aligned with zero, or the far end of the yardstick. With your lens *wide open,* focus it visually on the title. When this focus has been arrived at, the lens pointer should be aiming at the upper corner of the fan shaped card. If it is not pointing in that direction, its aim can be adjusted by slipping the rubber ring around the lens barrel. But take care not to change the focus in making this adjustment.

With the lens pointer in the correct position for zero on the yardstick, make a sharp pencil mark on the card at the pointer tip. You may now continue to mark in all of the other 36 focal settings on the dial. You will find, however, that trying to do this by one-inch advancements of the camera along the yardstick is difficult because of the very slight change in focus created. After experiment, I settled on advances of 6 inches at a time.

Thus, your first series of advances, focusings and markings will be made at the yardstick stations of 0—6—12—18—24—30 and 36. Now move the camera back to 3 on the ruler and proceed through 3—9—15—21—27 and 33. At this point you may abandon, if you wish, this system of actually focusing and marking each setting, and simply divide each 3 inch segment on the dial into three equal units. This probably will create an accurate enough focal setting. My practice, however, was to continue through four more series of 6 inch advancements. These are 2—8—14—20—26 and 32; 4—10—16—22—28 and 34; 5—11—17—23—29 and 35; 7—13—19—25 and 31.

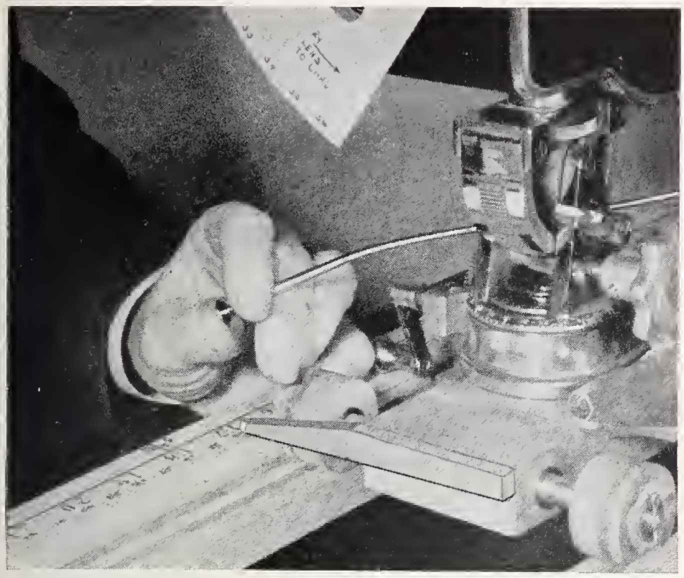


FIG. 4: Detail of camera carriage, tracks, yardstick and pointer shows their operation. Long cable release makes for steadiness.

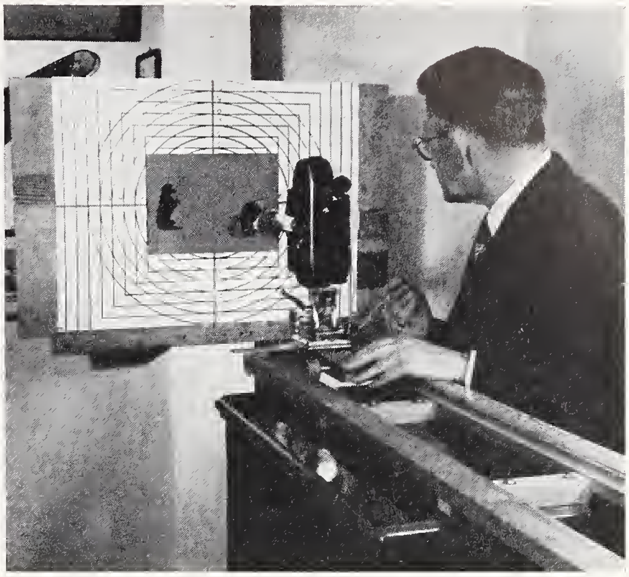


FIG. 5: With the camera advanced to front end of track, 24 inches from card, the author is here doubling in background.

You will now have 37 pencil points (from 0 through 36) marked on the edge of your card. Remove it from the camera and, locating with a compass the imaginary center of the pivot hole, rule out radial guide lines to each of these points. Your focusing dial is now ready for use in making zoom titles.

THE ZOOM TECHNIQUE

At the beginning of each such filming session, however, I believe that you will be wise to check the following before proceding: (1) be sure that the dial card is accurately positioned on the lens in relation to the reference marks made for that purpose; (2) with the camera at zero position on the yardstick and the lens pointer at zero on the dial, check the focus visually to be sure that the pointer has been accurately attached again to the lens.

From there on in, you can work swiftly and surely by referring only to the yardstick and the focusing dial. The procedure, of course, is to begin at zero, expose a single frame, advance the camera to the 1 inch point on the yardstick, adjust the focusing ring of the lens so that the dial pointer is on "1," expose another single frame, and so on through each one-inch station on the yardstick. After your single frame exposure at No. 36, the zoom part of the title will be complete. However, enough added footage should now be exposed to keep the title on the screen long enough for it to be read. Remember, here, that if you now shoot normally (instead of single framing), an adjustment must be made in the exposure. However, it is recommended that this extra footage also be single framed to insure an even exposure.

VARYING ZOOM SPEEDS

Creating a zoom over 37 frames makes it a short and snappy one which is generally desirable. However, there is considerable latitude in the effects you can achieve with this system. If you wish a truly slow zoom, this can be created by setting the camera carriage pointer at every half inch station on the yardstick, with a corresponding adjustment of the focusing pointer half way between the existing one inch markings. The same method may be used in the beginning to get a zoom off to a slow start; then, by widening the units of camera advance between exposures, the zoom can be made to speed up to a flashing finish. Or, by inverting this technique, your zoom can get off to a fast start and end with slow smoothness.

HANDLING THE BACKGROUND

Thus far (see the setup in Fig. 1) we have concerned ourselves with the zoom-filming of the white title letters only. Actually the blue background card and the two decorative figures (see Fig. 5 and the title strip) were added by double exposure in all of my *Circus Time* titles. This added manipulation, however, is not at all necessary in using this zoom title system. If your titles are white-lettered directly on a plain, colored card, there will be no problem at all. If you add decoration to this card, the only effect will be that the decor, as well as the title, zooms forward on the screen.

The effect gained by double exposing in the decorated background is different and, perhaps, more attractive. On the *Circus Time* titles the figures of the dog and the clown remain stationary and of the same size, while the titles zoom forward neatly between them. If you wish to follow the double exposure system, simply set your camera at the nearest forward position (No. 36, which in my case was 24 inches from the title), adjust the focus pointer accordingly and shoot at normal camera speed enough footage to cover the single-framed title exposures.

EASY DOES IT

All of the above may sound very complex and involved. Actually it is quite simple. The only wholly new filming accessory it calls for is the focusing dial; and once this has been worked out, you are in the zoom-filming business for keeps. Many movie makers already work with titlers providing for some sort of forward and back movement of the camera. And remember, this movement need *not* be satin-smooth, for no picture is ever taken with the camera in motion. All you will need to add to this setup is the yardstick.

And, if your camera is not equipped with a single frame release, you still may obtain very satisfactory results simply by tripping the shutter release for the smallest fraction of time. Even if you occasionally expose two frames by this system, it will have little visual effect in zoom titling. After all, you're not animating a Disney cartoon.

TRY IT WITH TAPE!

A member of the Minneapolis Cine Club, ACL, describes his successful tests in synchronizing magnetic tape and movies

DR. LEONARD J. MARTIN, ACL

THERE have been, as many of you will know, a number of interesting and helpful articles in late issues of MOVIE MAKERS on synchronizing magnetic *wire* recordings with our amateur films. Perhaps the most basic of these was the fine discussion by Warren A. Levett, ACL, *Synchronizing Sound on Wire*, in April, 1949.

However, sound on *tape* scoring seems to have been overlooked, as if synchronization with that medium could not be achieved. Since I happen to prefer tape to wire, I decided to find out just how well such synchrony could be maintained between recorder and projector. Here were the experiments I conducted.

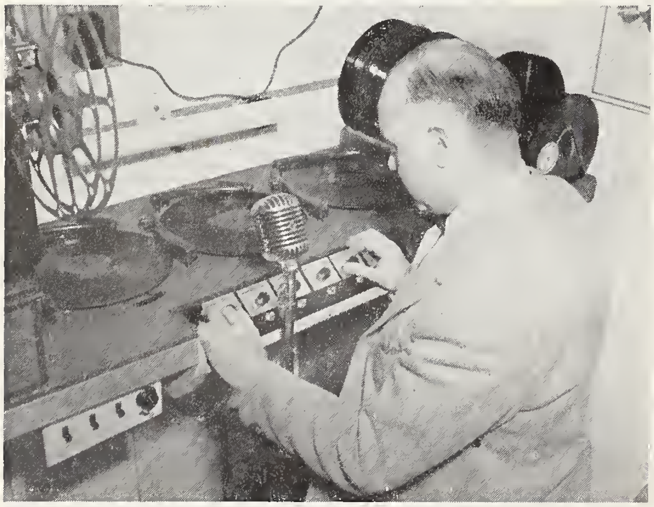
TEST EQUIPMENT USED

First let me itemize the equipment used. These were a Bell & Howell 16mm. sound projector, a Kodascope Pageant sound projector (for variety), a Revere tape recorder, a line voltage regulator and a Castle Films newsreel. The voltage regulator, I believe, is almost a necessity in any kind of sound synchronizing, since line voltage is likely to vary in your home or club meeting place by as much as 10 to 15 volts from its rated strength. In my tests it was used to control the power supply to both projector and recorder. The Castle film selected was *Crisis in Korea*, which has strongly marked passages of gunfire, music and narrative.

GETTING READY FOR TEST

My first test was made using the B & H projector, with it set to run at sound speed. This projector was first thoroughly warmed up, and then the sound film was threaded into position so that the number "3" (at the beginning of the film) was just above the gate.

The recorder was warmed up in like manner, and the proper levels for recording were tested and marked with red crayon on the dials. The tape was then threaded into position over the exact center area of the recording head, with this positioning marked on the tape with a red crayon. An electrical connection was now made between the recorder and the sound system of the B & H projector. This was created by using the wire with two clamps at one end and a radio jack at the other, which comes with the Revere recorder for direct recording from your radio. In my instance, the clamps were attached to the voice coil of the Filmosound speaker unit and the line then plugged into the recorder as usual.


TRIPLE TURNTABLES, with author at the controls, provide ample facilities for re-recording music and narrative on tape.

Now, with all equipment warmed and ready, I threw the clutches which simultaneously started the projector and recorder. From then on, without a break, I recorded the sound from the full reel of film.

PLAYBACK IS PERFECT

Now for the test! The film and tape were rewound and positioned exactly as outlined at the beginning. The wires were removed from the voice coil of the Bell & Howell speaker and connected now to another 12 inch permanent magnet speaker, thus hooking it up with the recorder. This speaker was placed alongside the Bell & Howell speaker, about 25 feet distant from the projector. The two machines were started simultaneously, as before, and the volume on the tape recorder brought up a little higher than that of the projector.

In this way any deviation of synchronization would be readily noticed, even to a small "echo" effect which is created by a minor difference. The sound matched perfectly! (And was I happy!) During a later run, a slight echo effect did develop; but with a turn of the little speed-up clutch arm of the Revere, the tape jumped ahead about 2 or 3 inches and the two units again stayed in sync throughout. This deviation happened only once in many, many test runs. The rest were perfect.

However, to give my tests more universality, I repeated them using the new Eastman Pageant sound projector, but with the tape recorded from the B & H playing. The results were also very satisfactory.

SCORING OWN FILMS

Since then I have added sound on tape to several of my own films, which are cued very accurately from my eleven years of experience in adding music and sound effects via a triple turntable unit. With these prepared, I then demonstrated my test film and my own productions at a meeting of the Minneapolis Cine Club. Since this demonstration, several other club members (James Brown, Earle Ibberson, ACL, Stanley Berglund and G. L. Larson) have added sound on tape to their films.

Our next project is to make up a set of standards or rules for tape scoring, similar to the general rules of filming. For example: the musical volume should be lower than the spoken voice; constant narration is unnecessary; do not ad-lib, but read from a written script; do not use narration during some well-composed pastoral scene, where the music should be brought out slightly to emphasize the scene, and so on. At a later date, we shall try to pass on our suggestions to all of you interested in these projects.

THREE-WAY THEATRE

BENJAMIN B. CROCKER

HERE was this room in the basement of our new apartment on Marlboro Street. It measured 9 by 21 feet and, as far as anyone else was concerned, it was mine, all mine, to do with as I wished. To any true movie maker there could be but one answer—build a home theatre.

This was, in time, exactly what I did. But, relatively small though the space was, I wanted more from it than just a projection hall. Along with that I hoped to create a completely equipped sound recording studio and dubbing room, as well as a small but efficient sound stage. Since many serious minded amateurs may have similar needs or aspirations, my project may be of some aid and interest to them. Particularly so, since I managed all the alterations myself, using nothing but a hammer, a saw, a drill and a screwdriver. Furthermore, the cost of the materials was kept under $100. Hence, there is no reason why any amateur cannot have as good or better a room, if he has ordinary proficiency with tools.

PARTITIONING PROJECTION ROOM

The basic unit of the plan consisted of a partition with cutouts for a door and a plate-glass window (see Fig. 1). This partition formed the front wall for the projection room of the home theatre. It was constructed by screwing 2 by 4 inch beams against the ceiling, the floor and both walls so as to form a rectangle about 5 feet from the rear wall of the room. Within the rectangle, additional two by fours were fastened to serve as frames for the door and window (construction details are shown in Fig. 2).

Next, both sides of this framework were covered with Celotex board and finally acoustic tile was nailed on top of the Celotex to provide the required sound absorption. The door was hinged on the door frame and the plate glass was held in place by strips

[Continued on page 101]

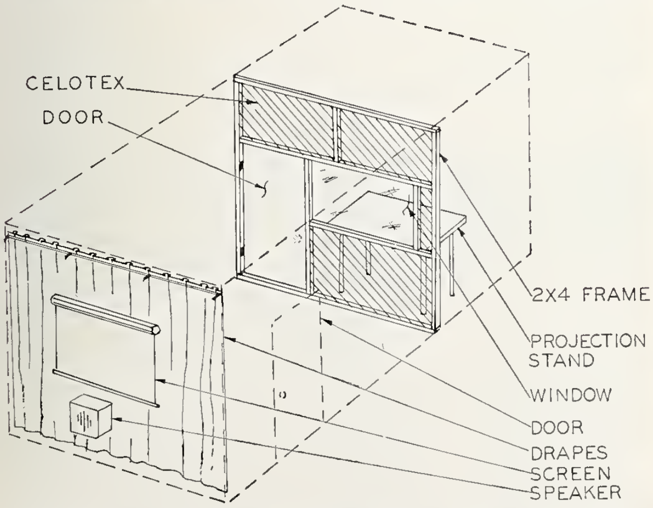


FIG. 2: Simple but sound construction details are diagramed above. Entire cost of building materials was less than $100.

Photographs by Crocker Films

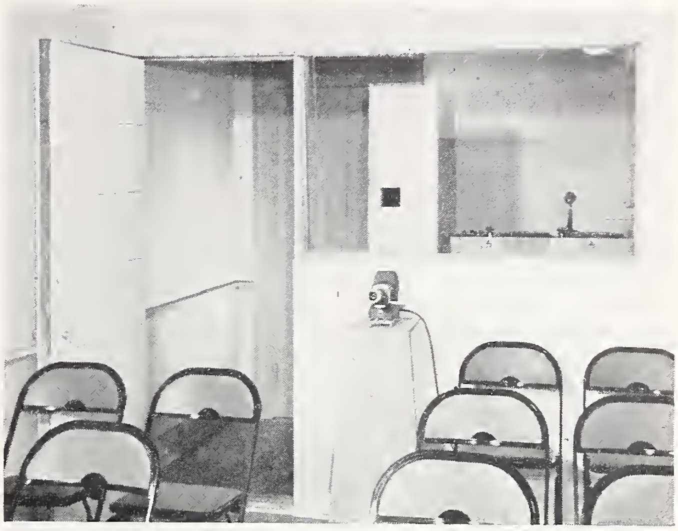


FIG. 1: Projection room setup, framed off 5 feet from room's end, is seen above. Note sound projector blimp, slide projector stand.

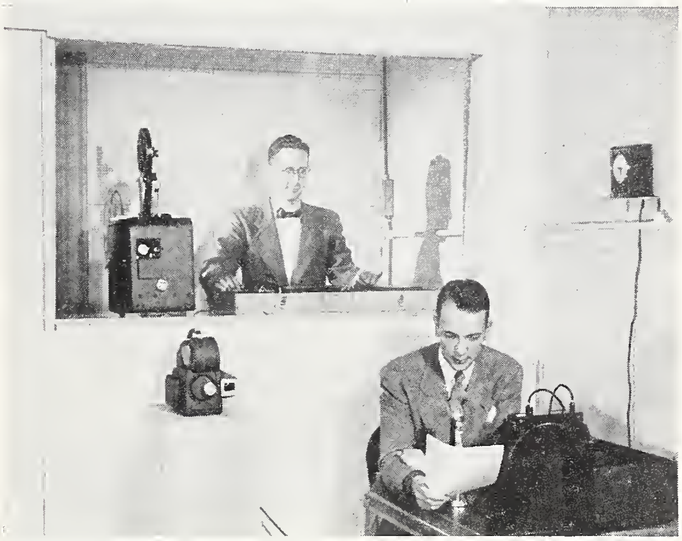


FIG. 3: Here the projection room is being used for monitoring a sound recording, made in theatre space with Auricon Cine-Voice.

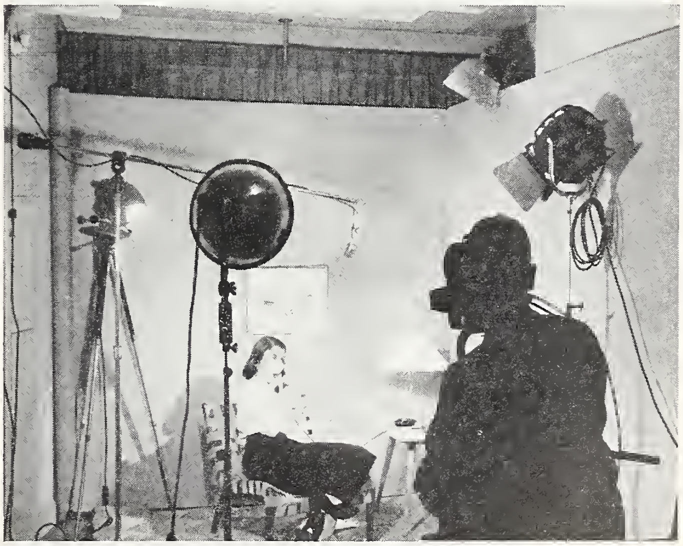


FIG. 4: A lip-synchronized sound recording setup is made at the screen end of theatre, with background of paper or stage curtain.

How a Boston amateur built a picture playhouse, recording studio and sound stage in two months time and for less than $100

HOW TO MAKE BAD MOVIES

A pioneer picture maker views with alarm the effete excellence of modern amateur movies

LAURENCE CRITCHELL

I RAN across recently a December issue of this journal, in which the editors reviewed their findings as regards the Ten Best Amateur Films of 1950. After an amazed and careful analysis of this report, I can come to only one conclusion. The art of making a bad movie has lately fallen into a decline.

It is difficult to account for this; bad movies are so easy to make. The only possible explanation is that audiences today are not so rugged as they used to be. In my day, it was not uncommon for a group of our neighbors to emerge from one of my three hour showings with a drawn look and bloodshot eyes; thank the wrong person for a lovely evening and stagger out into the open air. They could take it.

CONTINUITY: A total lack of continuity is high achievement in art of making a bad movie, says author. Under no circumstance should you follow one scene with another even slightly related.

To prevent modern audiences from getting deplorably soft, I have written down the general precepts that we old-time movie makers followed. A revival of these practices would result, I am convinced, in a general toughening of the whole moral fiber of the nation.

PLANNING

Planning a film defeats the whole purpose of a genuinely bad movie. In the first place, if you stop to think about what you are doing, you run the grave risk of getting an overall concept. In addition, you become involved in beginnings, middles and ends. Such matters may make the film interesting and spoil the effect.

The only way to make a truly bad movie is to begin filming the moment you take the camera out of the case and continue in that way until the spring is run down. You are then ready to begin again. Forgetting to wind the spring is sometimes an interesting device to employ when your subject has climbed a monument or is balancing on the edge of a precipice.

EXPOSURE

The purchase of an exposure meter is so likely to improve your films that I hardly need advise you in the matter. An exposure meter makes it unlikely that you can obtain those tantalizing scenes in which nothing is visible except a dim object in the foreground, or a great deal of movement that no one can understand. Some of the worst movies I have ever seen were based on this technique, but the beginner cannot expect to master it all at once.

Guessing the proper aperture is the one sure means of obtaining a proper mixture of scenes that are too light and scenes that are too dark. Such changes force the audience to adjust their eyes continually and create exactly the sort of discomfort you are striving for. If by chance you obtain one or two scenes that happen to be correctly exposed, you need feel no despair; a few brief scenes like that in a long film only illustrate what the audience is missing.

CONTINUITY

A total lack of continuity is the highest possible achievement in the art of making a bad movie. Audiences have been known to stagger out of the room after less than an hour of such screenings. To perfect your technique in this matter requires constant practice.

Under no circumstances should you take more than one scene of any given subject, nor follow one scene by another scene slightly related to it. The best results are obtained by those who photograph nothing but totally unrelated objects, such as monuments, the neighbor's house next door, a parrot in the hotel at Scranton where you stopped for lunch, Aunt Tryphena smiling

Photographs by Ernest H. Kremer, ACL

EXPOSURE: Guessing the proper aperture is only sure means of getting effective mixture of annoyingly light and dark scenes.

COMPOSITION: Placement of a tree in the foreground for effect of depth was a mistake seldom made by zealous early amateurs.

rigidly at the camera, a cloud scene that you took without a foreground and a long panorama of the horizon on Long Island Sound.

If by error you should get two related scenes close together, simply cut out one of them and leave the film broken. The whole subject of broken films will be treated under *Projection.*

CLOSEUPS

Closeups are only permissible if you make no provision for parallax. Some of the most effectively unsatisfactory pictures I have seen were those in which the subject's head was missing, or only half his face and one eye were visible at the left side. A prolonged series of closeups showing the stems of flowers is one outstanding result to be achieved.

However, the risk of making your pictures more interesting by the occasional use of closeups is so great that the unskilled maker of bad movies would do well to avoid the entire matter. Objects from twenty five feet to infinity are the best, particularly infinity. Anything too far away to be distinguished on the screen can always be explained by the narrator (see *Projection*).

ACTION

Needless to say, action of any kind is disastrous to a motion picture. The most effective films are those in which nothing is included except immovable objects. In taking a long scene of your house, for instance, you should be careful not to include any human beings. If someone should accidentally come out of the door while you are filming, stop the camera at once and begin again when the person is gone. The only movement resulting from such a strategem will be the mysterious disappearance of the person—which will serve nicely to add to the overall confusion.

When photographing friends or family groups, make absolutely certain that no one has anything to do that might distract him from smiling self-consciously into the camera. The best plan is to arrange everyone in the middle of a lawn or up against a house and remove all objects that might engage their interest. What you are striving for is a sort of cataleptic immobility.

With some groups you may find it impossible to prevent a little horseplay, chiefly the business of pulling someone up front to be photographed. If this happens, simply warn them that you are taking a motion picture and they will stand quite still. The whole thing to be avoided here is naturalness.

EDITING

Editing scarcely deserves comment. Even the possession of a splicer might improve your films. This stricture applies with equal force to the inclusion of titles. You might conceivably succeed in making your titles too long and their appearance too short, but they would still give the audience's eyes a brief rest.

The use of informal titles,

[Continued on page 98]

CLOSEUPS, warns the author, are only permissible if you make no provision for parallax. Decapitation here is 50% effective.

ACTION: When filming friends or family, make quite certain no one has anything to do. The self-conscious smile is basic.

SCHOOL WORK, music and sports are among activities in dawn-to-dusk closeup continuity. Bottom frame is from five-way baseball shot.

COMEDY IN CLOSEUPS

WILLIAM MESSNER, ACL

THOSE Ten Best judges hit it about right. For they wrote, in reviewing my picture, *Hands Around the Clock*, that the dawn-to-dusk continuity has been a perennial favorite with personal movie makers. I, too, had toyed with the idea over the years. But I also had in mind making a movie wholly in closeups, one that would tell its whole story pictorially, without benefit of titles or narration.

And then one day those two concepts joined hands. I had been watching the activities of my fifteen year old son as he tried, rather desperately, to fit into a single day all of his varied occupations. Here under my very nose was exactly what I was looking for. I would picture his activities around the clock, but I would picture them only in closeups of his busy and facile hands. Even the main title seemed to write itself.

MAKING THE MAIN TITLE

And the making of that title was about as easy. Obviously, *Hands Around the Clock* called for clock hands swinging noticeably around the dial. There was my background. I took a large-faced clock of slightly Gothic design, removed the glass front to avoid reflections and then smoothed a coating of Glass Wax over its polished plastic body for the same reason.

The perceptible movement of the hands was achieved by fitting a rubber grommet over the hand-setting knob in the back, cutting a groove around the outer circumference of the grommet and then wrapping a length of string one complete turn around this groove. When, off stage on the side, the long end of the string was pulled smoothly, the clock hands revolved as I wanted. There then remained only a wind-back of the film and a double exposure over this shot of the main and credit titles.

PLANNING FOR TRANSITIONS

But long before that was done, I had made a simple listing of my son's typical daily activities. This was then roughed into a shooting script covering broadly the main points to be considered. From this, a final shooting script was prepared, taking up the action a sequence at a time and filling it in to the finest detail of setting, type of shot (whether CU, MS, etc.) and, especially, noting any necessity for fades, dissolves, multiple exposures or the like.

It seemed to me that these latter directions were particularly important, for in a film without titles putting the correct visual transition *in the correct place* is often a necessity. Perhaps a sample portion of the first sequence in the film will make these methods clear.

Sequence 1. Bedroom.

(a) Fade in; door with "Genius at Work" on it; gradually open door—dissolve to:

(b) CU, Genius sign; wind back film. Superimpose:

TELEPHONE SPLIT IMAGE

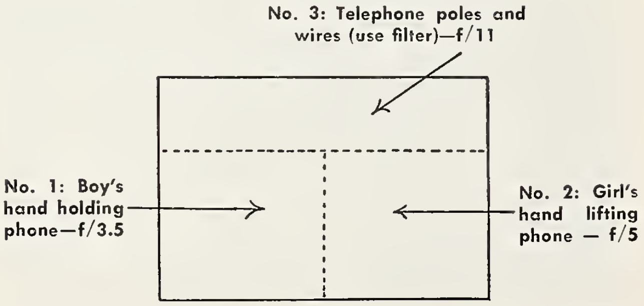

No. 3: Telephone poles and wires (use filter)—f/11
No. 1: Boy's hand holding phone—f/3.5
No. 2: Girl's hand lifting phone — f/5

FIG. 1: Included in the author's script book was the diagram above plotting action, exposures for three-way split screen.

BASEBALL MULTIPLE MONTAGE
TYPE A FILM—USE CONVERSION FILTER

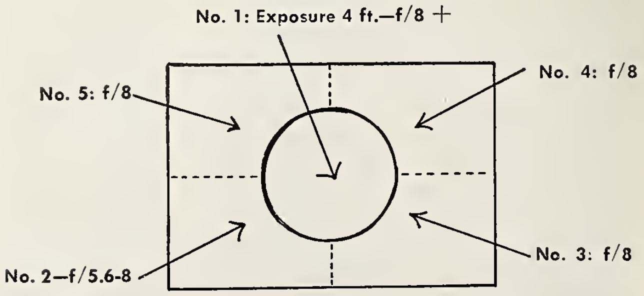


FIG. 2: Still more complex was the five-way montage executed in the baseball sequence. Diagram is visual check on script.

16mm. scenes by William Messner, ACL

HANDS AROUND THE CLOCK
SILENCE PLEASE!
GENIUS AT WORK

SELECTED FRAMES from the opening sequence are seen above. The lead title was double exposed over moving clock hands rotated from behind by string. The Genius-At-Work sequence used eleven special effects — including lap dissolves, double exposures, extreme closeups, single framing and a zoom-camera shot — in only eight shots, all carefully plotted in advance. Vitamin pills at table were gag.

(c) MS, pan to head of bed; cut.

(d) SCU, alarm clock on table; dissolve to:

(e) ECU, alarm clock face: use telephoto lens on titler.

(f) CU, hands on covers flexing and unflexing fingers. Superimpose:

(g) SCU, bringing up hands around ears to drown out alarm; cut; make note of footage at start and finish of wind-back. Superimpose:

(h) Shoot in titler 42 inches away: alarm clock on black velvet. Single frame and move clock around the outer edge of the frame 3 times; work clock to center and dissolve. Wind back and fade in clock and zoom to 2 feet. Watch frame counter and cut.

Involved in the eight scenes of this opening sequence there are (if you care to count them) no less than three lap dissolves (with their component fades and wind-backs), three double exposures (with their attendant wind-backs and frame counting), one pan shot, two extreme closeups (with their necessity for special planning). one single frame series and one camera zoom. I think you'll agree that you've simply *got* to know in advance where such effects are going to go.

TRIPLE SPLIT SCREEN EASY

Another interesting sequence—calling for a three-way split screen image—required careful advance planning, but was really quite easy to execute. I wanted to suggest that the boy was calling his girl friend (of the moment) concerning that evening's date. Carrying out the "hands" theme, it was produced as follows:

First, using a clip-on filter ring, I prepared a simple masking device. It began with a semicircular piece of stiff. opaque paper which. fitted horizontally in the ring, would mask off either the upper or the lower semicircle of view. Positioning it first to mask the upper section. I added a strip of black tape to the arrangement so as to mask off further the lower right quadrant. In the lower left quarter of the frame I then shot the boy's hand toying with our telephone.

Rewinding the film the noted number of frames, I now quarter-masked the lower left quadrant and shot a similar closeup at lower right of the girl's hand holding her telephone. There remained now to create some connection between the two. This was supplied by positioning the half-circle paper mask across the bottom of the frame, extending its upper edge just slightly to be sure of an overlap. winding back the film and then exposing a suitable pictorial bridge.

TYING TWO TOGETHER

I decided on an outdoor shot of telephone wires against the blue sky. This. in turn, necessitated another script note to be sure and insert the correct conversion filter for using Type A film in daylight. And finally, of course, I had to be careful to mask my viewfinder in each case to match the cutoff of image imposed on the lens. But it seems to take longer to tell about this sequence than it did to do it. The script for it ran like this, and to make sure of getting it right I added alongside of it the sketch in Fig. 1.

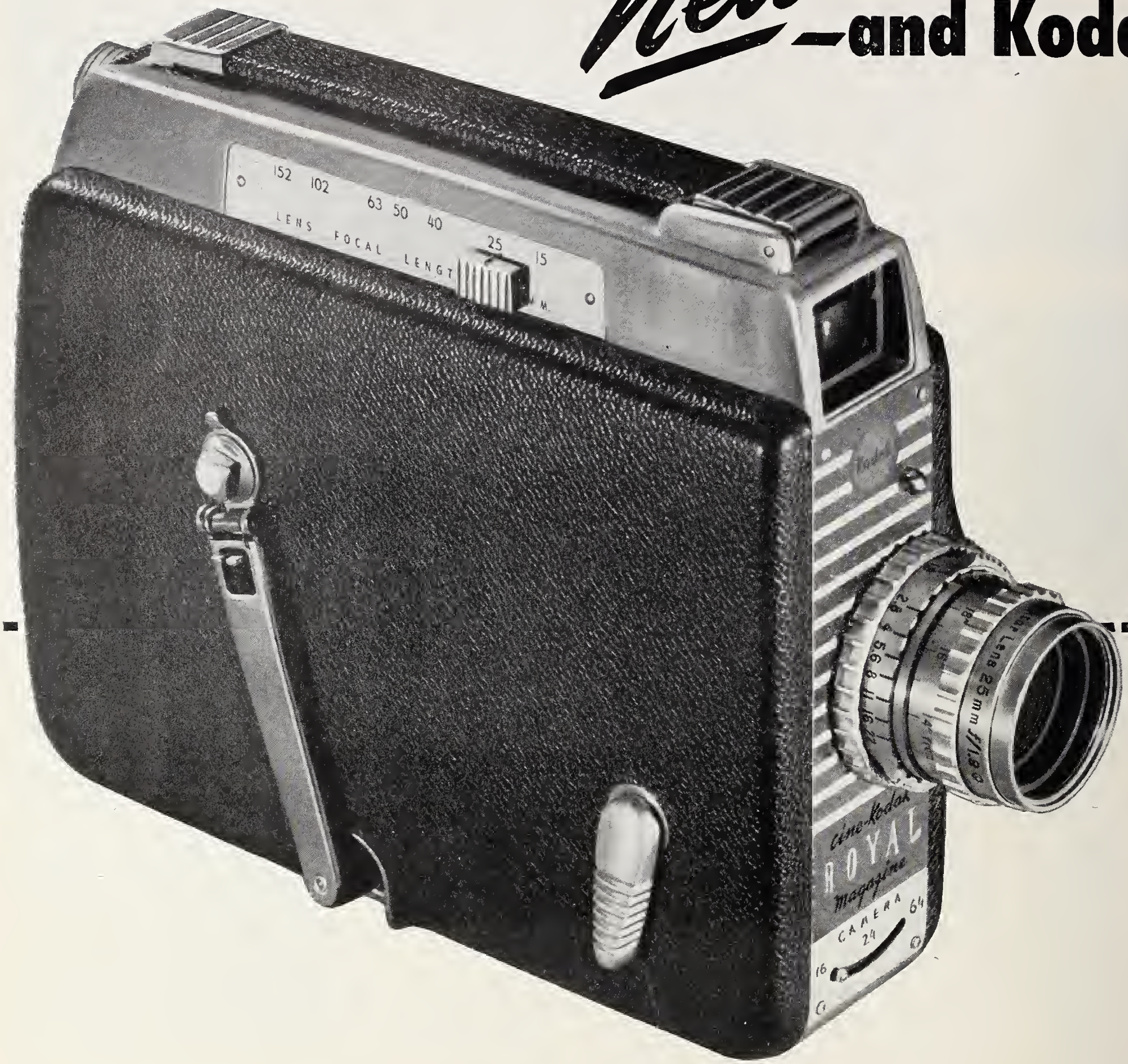
Sequence 9. Telephone split image—note footage indicator.

(a) SCU. mask out all but lower left; show receiver off the hook and boy's hand playing with phone wire (wind back).

(b) SCU, mask out all but [Continued on page 101]

Using less than 400 feet of film, a Ten Best winner produced a 300 foot picture over five weekends. Advance planning did it

New—and Kodak



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Light and comfortable (it weighs only 2⅞ pounds), the "Royal" takes those big, sharp pictures you dream about—both color and black-and-white. And although there is full capacity for advanced cinematic effects, operation is simplicity itself. It loads in 3 seconds. The fast and beautifully made Kodak Cine Ektar *f*/1.9 Lens focuses from 12 inches to infinity . . . allows filming under all but "impossible" light conditions. The motor runs a full ten feet of film with one winding . . . stops automatically when rewinding is needed. Three speeds include slow motion. The "Royal" also features
enclosed view finder, single-frame release, int
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Accessories available include: wide-angle a
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. . . Cine-Kodak Focusing Finder for through-th
lens composition and focusing . . . Cine-Kodak Le
Spacer Rings for near-microscopic movie studi
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Truly, the Cine-Kodak Royal Magazine Came
is a great achievement in cinematography . .
camera you'll be proud to own. The price, $192.5
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nm. *f*/1.9—a member of Kodak's superb series
bsolute top-quality movie lenses. Readily inter-
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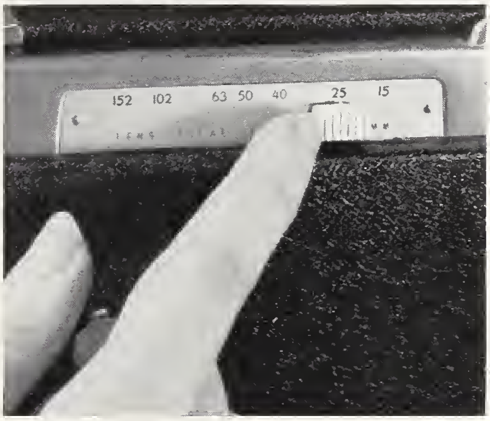
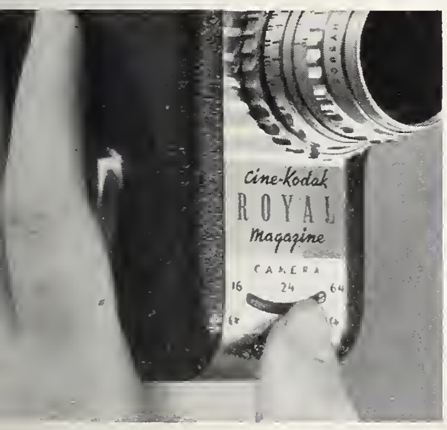

152 102 63 50 40 25 15

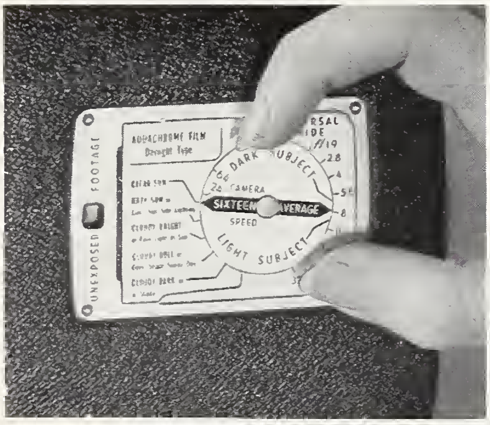
Enclosed View Finder adjusts to observe fields covered by any of the lenses available for the camera . . . also incorporates parallax-correcting indicators for extreme close-ups. Finder slide "click stops" when moved to number matching the lens.

KODACHROME

3-Second Loading is accomplished merely by moving cover slide to OPEN position, opening door, slipping in film magazine, and closing cover. Magazines, exposed or not, can be changed without losing a frame whenever you want to switch film types.


Cine-Kodak
ROYAL
Magazine
CAMERA
16
24
64

ltiple Speeds of 16, 24, and 64 frames per sec-
. For normal screen motion, speed 16 is the one
se. Speed 24 should be employed if sound is to
dded later or if the film is to be shown at sound-
speed. Speed 64 is for slow-motion effects.


UNEXPOSED FOOTAGE
KODACHROME FILM
Daylight Type
DARK SUBJECT
CAMERA
SIXTEEN
AVERAGE
SPEED
LIGHT SUBJECT

Exposure Guide "dials" correct exposure to use for any operating speed, any lighting condition, any subject—indoors or out. It accepts the card which comes with each film magazine . . . giving outdoor-indoor exposure values for that particular film.

Exposure Lever runs film when pressed half forward. It can be locked for continuous exposure by pressing all the way forward . . . lets you get into the picture. Single frames are exposed by moving the lever backward . . . allowing animated effects.

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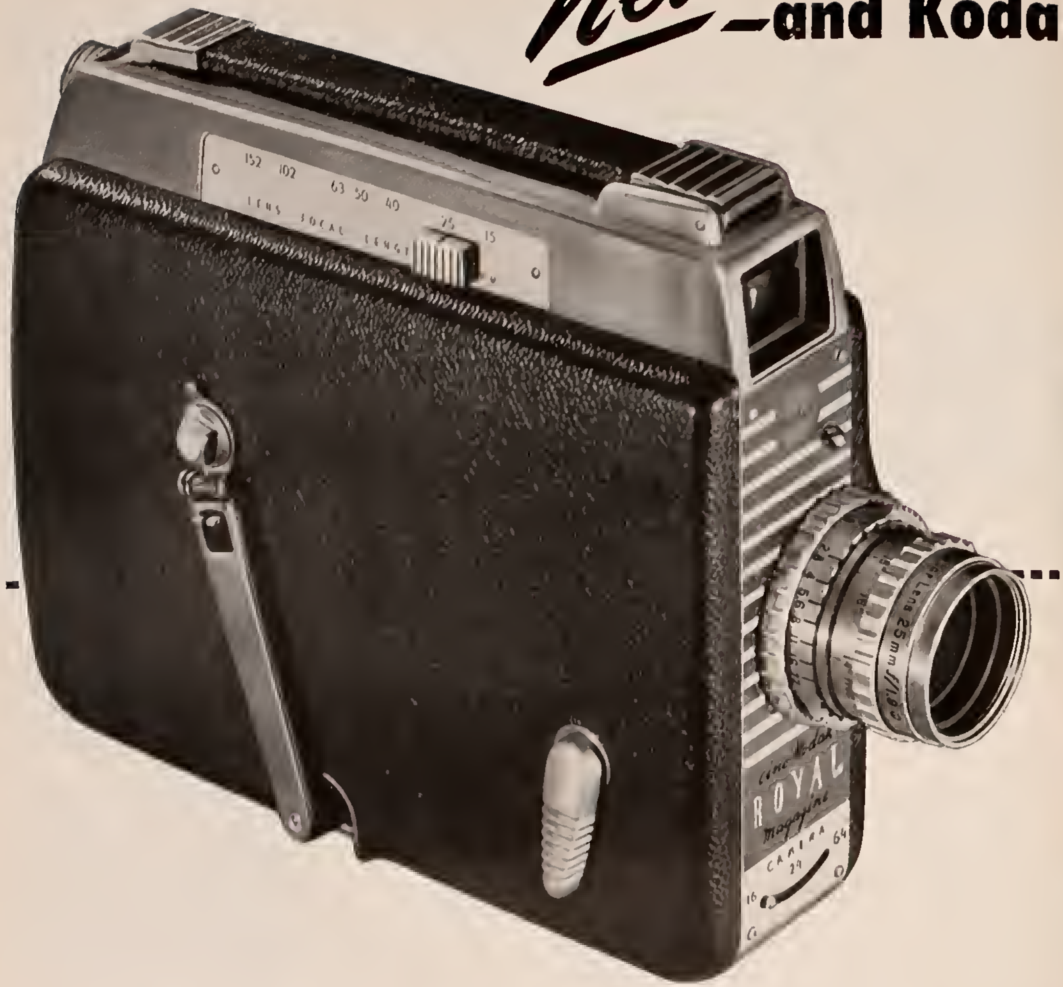


Here's the camera sure to give you a new and greater satisfaction from your movies . . . the superb new Cine-Kodak Royal Magazine Camera.

Light and comfortable (it weighs only 2⅞ pounds), the "Royal" takes those big, sharp pictures you dream about—both color and black-and-white. And although there is full capacity for advanced cinematic effects, operation is simplicity itself. It loads in 3 seconds. The fast and beautifully made Kodak Cine Ektar *f*/1.9 Lens focuses from 12 inches to infinity . . . allows filming under all but "impossible" light conditions. The motor runs a full ten feet of film with one winding . . . stops automatically when rewinding is needed. Three speeds include slow motion. The "Royal" also features a enclosed view finder, single-frame release, interchangeable lens seating, and built-in exposure guid

Accessories available include: wide-angle an telephoto Kodak Cine Ektar and Ektanon Lense . . . Cine-Kodak Focusing Finder for through-the lens composition and focusing . . . Cine-Kodak Len Spacer Rings for near-microscopic movie studie . . . Cine-Kodak Titler . . . filters and Pola-Screen i easy-to-use Kodak Combination Lens Attachments

Truly, the Cine-Kodak Royal Magazine Camer is a great achievement in cinematography . . . camera you'll be proud to own. The price, $192.5 including Federal Tax. At your Kodak dealer's

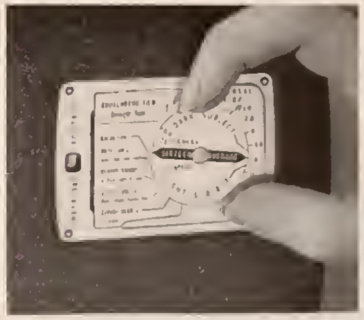
Price subject to change without noti

Standard Lens is the outstanding Kodak Cine Ektar 25mm. f/1.9—a member of Kodak's superb series of absolute top-quality movie lenses. Readily interchangeable with it are eleven accessory lenses ranging from 15mm. wide-angles to 152mm. telephotos.

Enclosed View Finder adjusts to observe fields covered by any of the lenses available for the camera . . . also incorporates parallax-correcting indicators for extreme close-ups. Finder slide "click stops" when moved to number matching the lens.

3-Second Loading is accomplished merely by moving cover slide to OPEN position, opening door, slipping in film magazine, and closing cover. Magazines, exposed or not, can be changed without losing a frame whenever you want to switch film types.

Multiple Speeds of 16, 24, and 64 frames per second. For normal screen motion, speed 16 is the one to use. Speed 24 should be employed if sound is to be added later or if the film is to be shown at sound-film speed. Speed 64 is for slow-motion effects.



Exposure Guide "dials" correct exposure to use for any operating speed, any lighting condition, any subject—indoors or out. It accepts the card which comes with each film magazine . . . giving outdoor-indoor exposure values for that particular film.

Exposure Lever runs film when pressed half forward. It can be locked for continuous exposure by pressing all the way forward . . . lets you get into the picture. Single frames are exposed by moving the lever backward . . . allowing animated effects

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Kodak
TRADE MARK

The Clinic

Pictures, plans and ideas to solve your filming problems

FRAME COUNTING THE FILMO

In the June, 1950, issue of Movie Makers, Arthur A. Merrill wrote in *The Clinic* about a *Frame Counter For Filmo.* I would now like to add my "two cents' worth" in connection with the same subject.

First, if you are counting frames, you probably intend making a double exposure or a lap dissolve, either of which requires the use of the hand crank for back-winding. Each turn of this hand crank passes twenty frames. Therefore, I count the exact number of turns made backward, after which I make sure that the handle is pushed all the way in so that it turns as the camera runs forward. During this operation, I simply duplicate the same number of turns (or fractions of turns) used in back-winding.

With a little practice on an unloaded camera, one can become quite skillful in stopping the crank handle "on the nose."

Oscar H. Horovitz, ACL
Newton, Mass.

WIRE RECORDING TECHNIQUE

I have read many articles in Movie Makers on how to make wire recordings for our home movies. My daughter Marilyn and I have very little trouble keeping ours in sync, because this is the way we do it.

The equipment used includes two portable phonographs, a Sears Silvertone recorder and a Bell & Howell 185 single-unit sound projector. The first frame of the title is put in the gate, and the wire recorder is started. Marilyn says, "This is reel 1, or 2, etc." As the number is called, I start the projector, which is run at 16 frames per second. I then watch the wire recorder, while Marilyn reads the commentary and raises or lowers the music volume.

This system has proved very successful, with our reels and wire recordings invariably finishing together.

A. Theo Roth, ACL
San Francisco, Calif.

* * *

A WORKING LIBRARY on accomplishments and techniques in all branches of photography may be consulted at George Eastman House, the international photographic center in Rochester, N. Y.

* * *

A CORRECTION

One primary error and another of secondary importance crept into our presentation in January of *A Titling Tell-All*, by John E. Clossen. These are:

(1) The author, in giving an example of the chart's operation in determining camera-to-card distance, wrote: "We intend using, let's say, a 1 inch lens on an *8mm.* camera." With that equipment, the chart showed the camera-to-card distance to be 20 inches —which is correct. . . . For no reason that we can recall, we changed the example to read "a 1 inch lens on a *16mm.* camera," but we still left 20 inches as the answer—which is incorrect. The correct camera-to-card distance in the latter instance would be 10 inches.

Whigam

A. THEO ROTH, ACL, of San Francisco, and his daughter, Marilyn, ready for recording.

(2) The secondary error occurred in the caption under the chart, in which we (not the author) claimed that "the chart can be used (with equal facility) with 8mm. or 16mm. cameras." This is not wholly true.

The chart can be used in *direct* readings throughout for 8mm. cameras only. However, it can be used quite as successfully with 16mm. cameras if the chart's Focal-Length-of-Lens calibrations are translated into 16mm. terms—i.e., read 12.5mm. on the chart for the Sixteen's 1 inch standard lens, 25mm. for the Sixteen's 2 inch telephoto, etc. The other operations may then be followed as outlined.

The Editors
New York City

* * *

MOST GOOD MOVIES have a pleasing variety of the three basic camera positions: long shot, medium shot and closeup.

* * *

SERVICE SHEETS FOR ACL MEMBERS

The following service sheets, reproduced in handy reference form from past articles in Movie Makers, are available to ACL members without charge, on request:

A Titling Target; Making A Mask Box; Synchronizing Sound on Wire; Rear Projection at Home; Simple Cartoons; A Periscope for Pond Films; Tricking Out Titles; Solving Parallax; Emergency Titles; Choosing Editing Tools; Arrange Before you Edit; All Good Cameras Got Wings; Films from Nursery Rhymes; Yosemite; Going to Gaspe, and Quebec.

Requests should be addressed to Consulting Department, Amateur Cinema League, 420 Lexington Avenue, New York 17, N. Y.

CONTRIBUTORS TO

The Clinic are paid from $2.00 to $5.00 for ideas and illustrations published.

Your contributions are cordially invited. Address them to: *The Clinic*, Movie Makers, 420 Lexington Avenue, New York 17, N. Y.

Please do not submit identical items to other magazines.

THE SHOT PLOTTER

Simple to make and easy to use, the camera shot plotter will improve your angles and aid your aching back

DANIEL HARRIS

THAT layout of pictures last month called *What's Wrong With My Angle?* was right up my alley. I've suspected for sometime that a little more experimentation in camera placement would improve a lot of our amateur pictures. Now photographer Kramer has proved the point beyond argument, with his vivid pairs of wrongs and rights.

One thing I did note, however. All of his examples were shot out of doors, where it's a good deal easier to move your camera about and pick the really best angle (although, even then, lots of amateurs don't bother.) Indoors, it is often another story. Trying this, that and the other camera position in the square footage of the average home can become quite a chore. Often, one or more pieces of furniture have to be moved, a rug rolled back and so on. Besides, if the scene is to appear exactly as it will on your film, you will have to move your lighting units, too, with each new setup.

Perhaps these problems explain why there is so little experimentation with camera angles in average indoor filming. If so, the gadget to be described—known variously as a camera plotter or shot plotter—may be just what your movies need. But, before explaining the shot plotter in use, let us first construct one. Here are the materials needed:

1. An 8 by 10 inch sheet of celluloid or clear plastic about ⅛ of an inch thick.
2. Two bottles of waterproof India ink. The inks used should be of differing colors in order to distinguish the angular differences of the various cine lenses.
3. A ruling pen and compass, of the type used by draftsmen.
4. A protractor.
5. A straightedge.

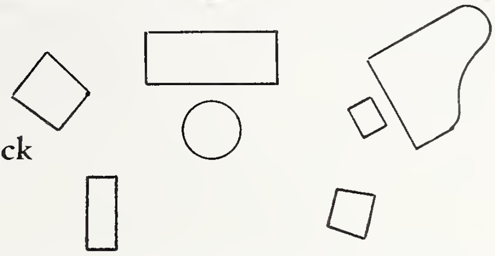


FIG. 3: A floor plan of your living room, drawn to scale, is scanned by plotter. Movable scale cutouts would be better yet.

For all practical purposes, the only lenses used for indoor filming (8mm. or 16mm.) will be the wide angle, the standard lens and the 2x telephoto. Below are listed the horizontal angles of view for these three lenses on a 16mm. camera:

THE LENS	THE ANGLE
15mm.	34.0 degrees
25mm.	21.5 degrees
50mm.	10.9 degrees

Angles of view in lenses of the same focal length but differing manufacture may vary by 1 or 2 tenths of a degree. But for all practical purposes the figures given here will be adequate. So now to work.

First determine the vertical center line of your celluloid and draw in this line along its length. Two inches from the bottom of the plotter-to-be draw a horizontal line. Where these two lines intersect will be the camera position, and all angles will be measured from this point (see Figs. 1 and 2). With the protractor, plot the angles of your cine lenses. Then, with the ruling pen and one color of India ink, draw out the sides of the angle. Do the same for all the lens angles you want to use. Stagger the colors of the ink for each angle (first black, then red), so that it will be easier to distinguish them. The compass is then used to connect [Continued on page 100]

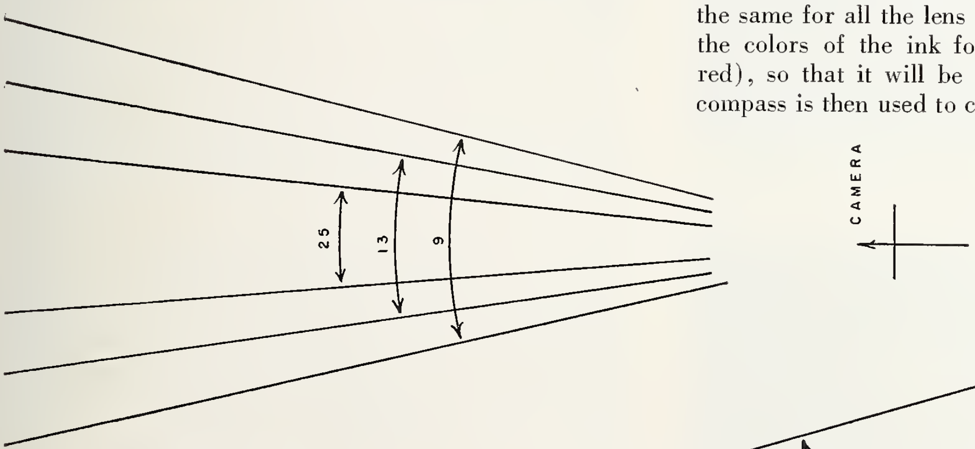


FIG. 1: For 8mm. cameras, the shot plotter shows angles of 9mm. (wide angle), 13mm. (standard) and 25mm. (2x telephoto) lenses in home use. Diagram for these angles is above.

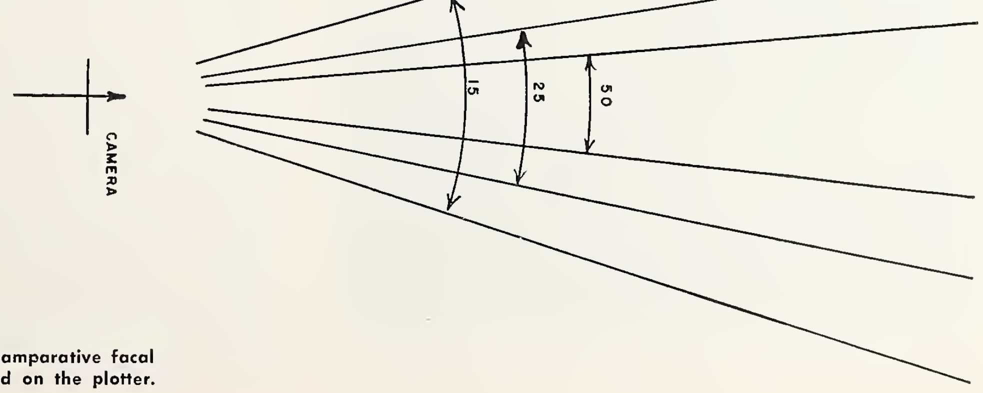


FIG. 2: For 16mm. cameras, lenses of comparative focal length and similar function are charted on the plotter.

CAUSE and EFFECT

Photographs for MOVIE MAKERS by
LEO J. HEFFERNAN, FACL

THUS far, in a series which began back in December, we have examined into the subject of interior lighting under the following heads: December—*A Lighting Formula*—in which it was shown that four lighting units (key, fill, back and background) could be combined according to rote to create acceptable patterns of illumination: January—*Look At Your Lighting*—in which we carried forward this formula in general purpose and special purpose scenes; February—*Some Common Lighting Errors*—in which we pictured (and discussed) some of the pitfalls awaiting the unwary light man.

This month we mop up. We have gathered together still other examples of imperfect lighting, with, of course, suggestions for their correction. Then, ending the series on a note of positive precept, we shall submit two examples of what might be called "effect" lighting. They are, actually, nothing more than special purpose lighting setups, in which the treatment is dictated by the mood or action of the scene itself . . . And now, on to the errors.

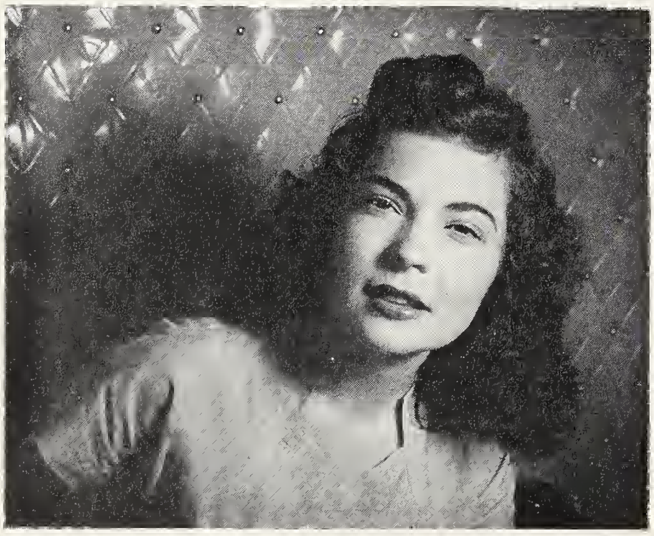


FIG. 2: An unbalanced lighting pattern, with harsh highlight and deep shadow, is another result of too few lighting units.

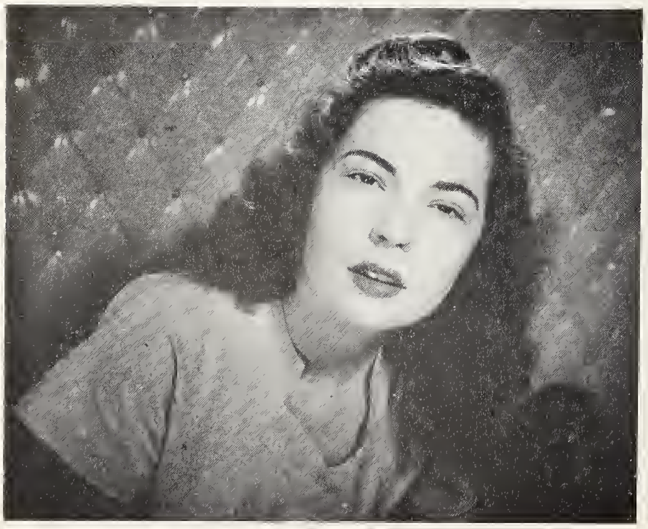


FIG. 2-A: Addition of fill light at left and back light on hair evens contrast range and pulls subject from background.

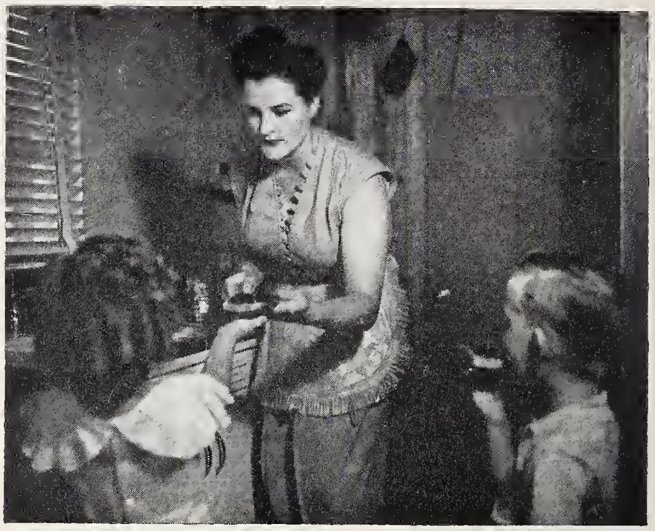


FIG. 1: Inadequate lighting besides creating a muddy, underexposed picture, also leads to unsatisfactory depth of field.

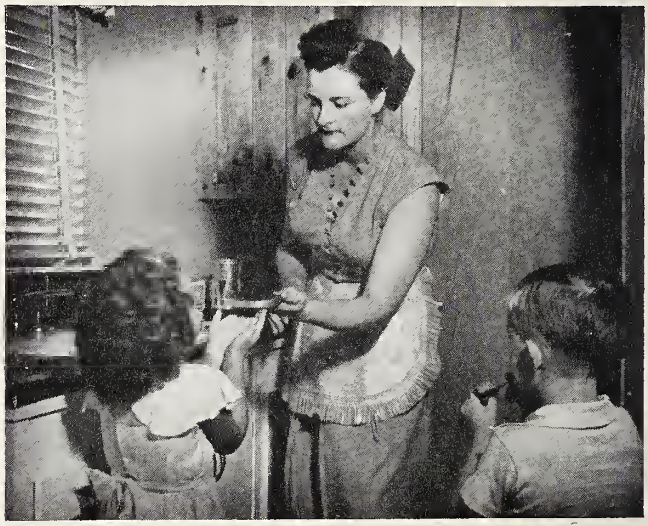


FIG. 1-A: More light adds sparkle to exposure, means using a smaller diaphragm with consequent increase in field depth.

INADEQUATE LIGHTING

Because of its basic simplicity, this difficulty is one we might well have examined earlier in the series. We bring it in now at the express urging of the editor, who reports that readers have been perturbed by the seemingly "professional" quality of the lighting units used in these illustrations. That such equipment is not essential to effective lighting is, I believe, adequately proved by the picture on page 74 of this issue.

However, the fact still remains that acceptable lighting cannot be created with an inadequate level of illumination. And underexposure is not the only difficulty it creates. To a degree, this can be counteracted by using a faster lens at its widest aperture—say, at $f/1.9$, 1.5 or 1.4. But to do so is only to make more noticeable the other blemish of inadequate lighting.

This is *too shallow a depth of field.* The situation is shown in our Figs. 1 and 1-A. In the first of this pair, both these effects of inadequate lighting are apparent. The picture is dark and muddy from underexposure. But on

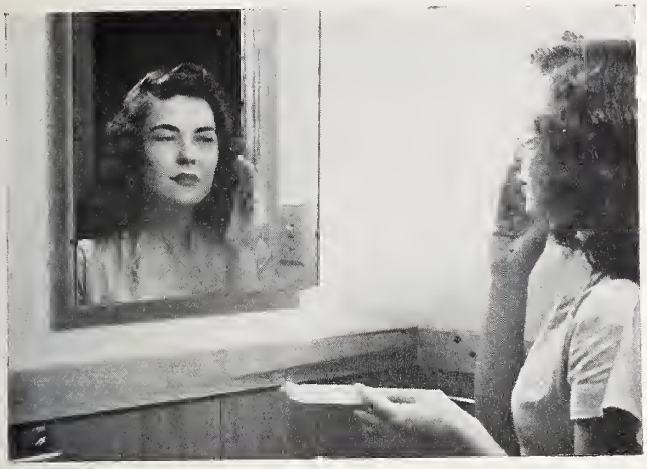


FIG. 3: Light-toned areas in a setting, such as this corner wall, tend to wash out when lighting units are moved close.

top of this, by using his widest aperture, the cameraman has so shallowed his depth of field as to throw his foreground figures out of acceptable focus and his background into a blur. In Fig. 1-A, with the addition of more light, the exposure is more even, the lens has been stopped down and the depth of field is perceptibly better, at both front and back.

UNBALANCED LIGHTING

Another likely difficulty induced by an inadequate number of units is unbalance in one's lighting treatment. Highlights will be too harsh, shadows too dense, and the pictorial effect generally unpleasant. Reflecting surfaces may be used, of course, on the off-light side of the subject. But they are never a satisfactory substitute for more lighting units.

Take Fig. 2 as an example. Here the only apparent illumination comes from a key light placed at a medium height and to the right of the camera. While, in the controlled printing of a still picture, the texture of the highlighted right cheek can be held to a degree, it still was impossible to retain detail in the shadows. In the much slighter contrast range of color film (from 2:1 to 4:1), the unpleasant contrasts would be even more pronounced.

Fig. 2-A, on the other hand, shows the improvements which may be effected by the addition of only two more lighting units. Here the key light has been moved in slightly towards the camera, and a fill light has been added to the left of the camera, effectively wiping out the heavy shadows on the entire left side. But, most important of all, a back light has been brought to play on the girl's hair from the left rear. This, combined with the shadow-lightening effect of the fill light, noticeably pulls the subject away from the background to which she is stuck in Fig. 2 . . . Not a bad return for an investment in only two more lighting units!

LIGHTING TOO CLOSE

Another attempt to alleviate the effects of inadequate lighting is the practice of moving one's available units closer to the subject. The aim here is to take advantage of the fact that the intensity of any source of illumination varies inversely as the square of the distance from that source to the subject. In other words, a given lighting unit positioned at 10 feet from a subject will, when positioned at 5 feet, give *four* times as much light rather than *twice* as much.

All well and good, but . . .

[Continued on page 93]

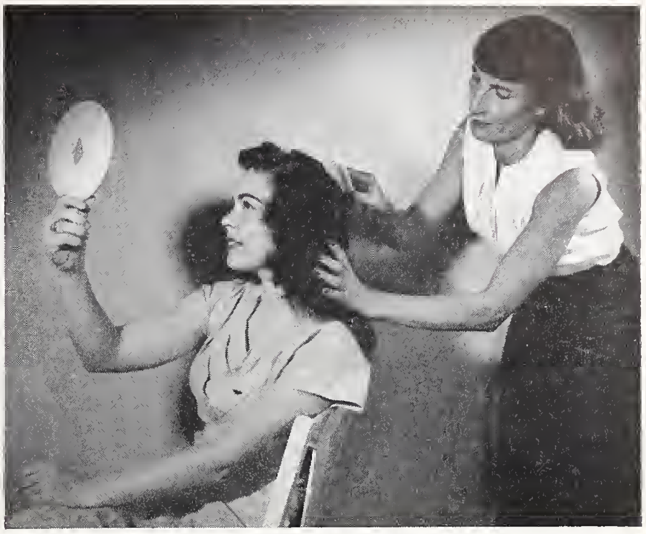


FIG. 4: Here, with the lighting pulled in close to right edge of set, the white blouse is over-illumined and distracts eye.

Simple, inadequate illumination may be the cause of countless lighting difficulties . . . The fourth and last of a series

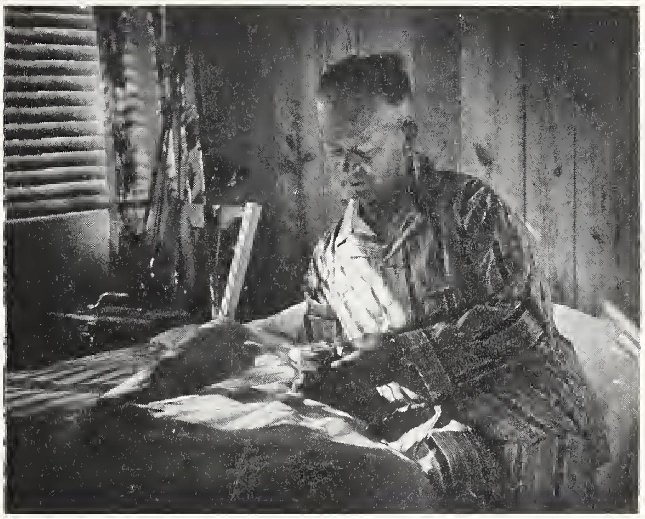


FIG. 5: A single, strongly directional light source and heavy shadow areas are marks of effect lighting in "moonlight" shot.

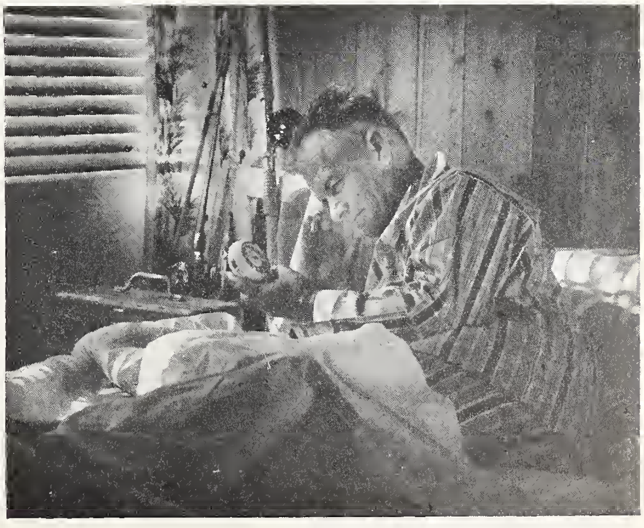


FIG. 5-A: With more light on the fill side, less density in shadow areas, effect changes to one of warm morning sunlight.

News of the Industry

Up to the minute reports on new products and services in the movie field

EK'S BROWNIE Movie Camera, with fixed focus f/2.7 lens and sprocketless 8mm. spool loading, is tops in simplicity. $47.50 fti; case, $4.

New RCA "400" A completely redesigned model of the RCA "400" Junior 16mm. sound projector has been announced by the RCA Engineering Products Department, Camden, N. J. It is smaller and nearly 10 pounds lighter than the 1950 model. The company also has announced that improvements have been made in the RCA "400" Senior projector.

Both Junior and Senior models are available in either a single-case unit or the heavier, more powerful double-case design. In addition, several types of externally mounted speakers are offered for versatility. The "400" Junior has an 8 inch speaker, while the "400" Senior has a 10 inch. The models are designed to permit "live" comment or for playing phonograph records. Film sound is automatically cut when the microphone or a record player is being used.

Both projectors are equipped with a 2 inch *f*/1.6 coated lens, 750 watt lamp, spare reel and other accessories. They are designed to operate on 100-125 volt, 60 cycle AC single-phase power source.

EK Brownie Designed to make movie making as technically simple as snapshooting with the famed Box Brownie, the Brownie Movie Camera is the latest addition by the Eastman Kodak Company to their line of 8mm. instruments. "We believe it is the simplest movie camera ever made," James E. McGhee, Kodak vicepresident and general sales manager, has declared of the Brownie 8.

Although geared to simplicity, the Brownie Movie Camera still offers every feature fundamental to effective movie making. These include a 13mm. *f*/2.7 Lumenized lens of universal focus; a single camera speed of 16 frames per second; a built-in exposure guide and easy-to-set diaphragm control; footage indicator; tripod socket, and a viewfinder corrected for parallax at the specific closeup distances of 2 feet and 4 feet from the subject.

ROBERT C. BERNER, sales manager of Keystone Manufacturing Company, was named last month to second term as president of Photographic Manufacturers & Distributors Assoc.

The camera uses 25 foot rolls of double 8mm. film, but a sprocketless loading gate gives this operation the simplicity of the magazine design. The Brownie Movie Camera (without case) is priced at $47.50 including the federal tax. A rugged field case, with drop front, is available at $4.00.

Kalart The Kalart Company, Inc., of Plainville, Conn., has recently acquired the Craig line of movie editing equipment and now manufactures and merchandises the well known Craig Projecto-Editor, splicer, rewinds and film cement.

Kalart also announces the appointment of Aubrey E. Bishop as advertising manager of the company. He was formerly with General Motors, in Bristol, Conn.

G-E names Edwin H. Howell has been appointed special representative of General Electric Company's Apparatus Division in Washington, D. C. He was formerly manager of sales of the G-E Meter and Instrument Division in Lynn, Mass. Mr. Howell will work with government agencies created in connection with national defense.

Donald E. Craig, formerly assistant manager of sales, succeeds Mr. Howell in his former post.

Two still imports Two new 35mm. still cameras have appeared on the American market from Germany. The Tenax, made by Zeiss-Ikon, is especially adapted for rapid sequence photography. It loads with standard 35mm. film cartridges in black and white or color and yields one-inch square pictures. A special lever at the front of the camera is depressed after each exposure, thus transporting the film and retensioning the shutter at the same time. With "T" coated *f*/3.5 Zeiss Tessar lens, the Tenax is priced at $89.50; with coated *f*/3.5 Novar, $66.00.

Another 35mm. camera comes in two models, the Iloca I and Iloca II. The Iloca I focuses manually and is equipped with an Ilitar *f*/3.5 coated lens. It takes 35mm. cartridges in color or black and white and has flash-synchronized Vario II shutter with speeds to 1/200 of a second. It is $39.95 including tax; with a Pronto-S shutter (1 second to 1/300) and delayed action device, it is $49.95.

The Iloca II is a similar instrument but features a precision-constructed coupled range finder. Price is $75.00 including tax.

Both the Tenax and the Ilocas are distributed in America by Ercona Camera Corporation, 527 Fifth Avenue, New York 17, N. Y.

Wollensak names Appointment of Norman Kuegler as sales manager of Wollensak Optical Company, Rochester, N. Y., has been announced. His duties will cover coordination of dealer and distributor sales, as well as advertising of Wollensak products. He was formerly with Sears Roebuck.

DeJur appoints DeJur-Amsco Corporation, Long Island City, N. Y., announces the appointment of George V. Mainardy as export sales manager of its photographic products. Mr. Mainardy brings with him many years of experience in international trade.

Kam-Lok A new device which enables a camera to be quickly attached to or detached from a tripod is known as the Johnson Kam-Lok. The mechanism is in two dovetailed parts which may be released by pulling a chain attached to a spring-loaded locking pin.

The top portion is screwed into the tripod socket of the camera; the lower part is screwed onto the tripod. To mount the camera on the tripod, simply slide the two parts together and they lock automatically. A pull of the chain

THE KAM-LOK, one part on camera, other on tripod, speeds mounting, dismounting units.

releases the sections so that the camera may be slid off the tripod. Kam-Lok is distributed by General Photographic Supply Company, 136 Charles Street, Boston 14, Mass.

New booklet *Films for Education, Entertainment and Religion* is the rather lengthy title of a 64 page, 1000 item catalog recently published by Nu-Art Films, Inc., 112 West 48th Street, New York 19, N. Y. In addition to listing 16mm. sound and silent and 8mm. films, the booklet tabulates film strips, slides and other visual aids. It will be sent free to anyone writing to the above address.

E. K. personnel John C. Schulz, general manager of the Eastman Kodak Company's Chicago division, has retired after 47 years of service with the company. A dinner in honor of his tenure was given in Rochester on January 19. . . . Appointment of James A. Hill, jr., as manager of E.K.'s Chicago branch has been announced, with Warren D. Starrett being named as assistant to Mr. Hill. . . . Paul W. Lyddon has been placed in charge of medical and dental X-ray product advertising at Rochester. He was formerly editor of *Kodak News*. . . . Randall G. Satterwhite has been appointed assistant manager of E.K.'s Rochester branch. . . . A. R. Isakson has been named assistant manager of Eastman Kodak Stores, Los Angeles.

Cause and effect

[Continued from page 91]

This seemingly advantageous lighting law also has its disadvantages. One of them is seen in Fig. 3, where lighting sources have been brought too close to a predominantly light setting, causing it to "burn" or wash out. With this white wall in mind, the movie maker is cautioned to check with his meter the illumination level of any large light area in his scene.

A complementary distraction is found in Fig. 4. This is a pleasantly composed scene; but the more you study it, the more you will find your eye drawn to the strong highlights on the hairdresser's blouse. The effect in a color scene would be even more pronounced. What has happened here is that, with the lights drawn close in to the edges of the set, the illumination becomes too hot on any figure positioned near the scene's margin. Here again is a weakness to watch for, checking with your meter as your players walk through their assigned actions. The general solution to such hot lighting around the scene's edge is to use more units placed further back.

SPECIAL EFFECT LIGHTING

We come now to a pair of pictures illustrating that popular special effect which our editor, in ordering it, identified as Lighting-A-Room-After-The-Room-Lights-Have-Been-Turned-Off. It *is* popular in personal movies and may be used in many effective ways. Fireplace scenes, mystery movies, putting the children to bed in a darkened room —these and other opportunities will occur to you.

In any such instance, this Lighting-A-Room-After effect has certain invariable characteristics: (1) there must be, at least seemingly, a *single* strong light source; (2) the setting or the action must make clear the nature of that light source, i.e., firelight, moonlight, a burglar's flashlight, a street lamp, etc.; (3) the direction at which the light source falls on the scene must be strongly from the *side* and, often, slightly from the rear, thus creating a few strong highlights and much deep shadow; (4) the majority of the picture area (up to 75 percent) should be kept in shadow, using only the dimmest of fill lighting to preserve some detail.

These requirements are fulfilled, we believe, in our two studies of the ambitious angler. In Fig. 5 we have tried to suggest him as he sets his alarm clock by moonlight for an early morning start. In Fig. 5-A, bringing slightly more overall illumination to bear on the shadow side of the subject, we show him in the drowsy reverie of the dawn's first sunlight.

Both of these scenes, of course, were shot with the strong directional light of the sun itself. And, filmed in color, the faked moonlight illumination will be still more effective. The trick here, of course, is to shoot such a scene (putting the baby to bed, for example) on your indoor Type A film but without using the usual conversion filter called for by daylight. Add an underexposure of at least one full stop to aid in blocking up the shadows and the scene will take on all the silvery blueness of true moonlight. For the firelight effect, reverse the procedure. Film it indoors, of course, and with a concentrated artificial light source in the fireplace. But shoot it on *outdoor* film and again omit the corrective filter. A warm, glowing orange will bathe the scene and subjects.

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RADIANT
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Whether you now have an old faded, discolored wrinkled screen — or are considering purchasing a new modern screen for the first time—Radiant's "Vyna-Flect" Screen Surface protects you against the dulling fog of discoloring, fading, yellowing and dirt. Movies or stills stand out with unusual snap, clarity and contrast. Colors are clear, brilliant and true. Images seem to j-u-m-p out of the screen. Here's why:

A Really Improved Screen Fabric

The new "Vyna-Flect" screen fabric is made by an exclusive Radiant process. Millions of tiny mirror-like beads *reflect* light instead of absorbing it—which assures you the brightest, clearest pictures. This surface is *mildew-proof* and *washable*, so that you always have a perfect projection surface.

Send for FREE BOOK
"More Brilliant Projection"

crammed with practical information on how to get the best projection under all conditions. At the same time we will send you a sample of the new Radiant "Vyna-Flect" screen fabric so you can see how much better your pictures look on this miracle fabric. Radiant Mfg. Corp., 1244 South Talman, Chicago 8.

RADIANT
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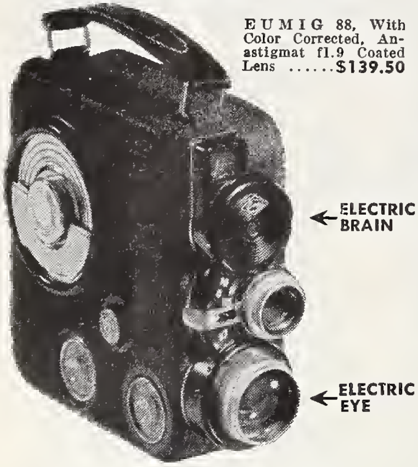

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LATE RELEASES

Features and short subjects for 8mm. and 16mm. screens

■ *Riders of the Deadline,* 16mm. seven reeler being distributed exclusively by Commonwealth Pictures Corporation, 723 Seventh Avenue, New York 19, N. Y. Hopalong Cassidy Bill Boyd is hot in pursuit of a smuggling gang in this whooping western whirlimagig. Andy Clyde, Jimmy Rogers, Bob Mitchum, and Frances Woodward are also employed to help or harry the redoubtable Hoppy. Searing drama for the saddle and gunplay addicts.

■ *Trooping the Colour,* 10 minute. 16mm. color sound print, is being distributed by the British Information Services. Filmed by the Crown Film Unit on the King's (official) birthday, June 9, 1949, the pomp and splendor of this impressive ceremony have been expertly caught and brilliantly presented. King George, Princess Elizabeth and other members of the Royal Family participate in the events, which take place annually on the famous Horse Guards Parade at Buckingham Palace.

■ Almanac Films announces a new series of twenty *John Kieran Kaleidoscope* films on science and nature studies, which will be of particular interest to educators and students. The films, available on a rental or sale basis, are black and white 16mm. sound, each subject on one reel running 10 minutes.

Among the titles listed are *The Atom, Bee City, Clouds, Ferns, Plastics, Sculpture, Shore Birds* and *Tides.* Further information may be obtained from Almanac Films, Inc., 516 Fifth Avenue, New York 18, N. Y.

■ *Cineconcert:* Artists Films, Inc., 8 West 45th Street, New York 19, N. Y., announces release of a series of musical films, each about a reel in length, devoted to a single concert artist or a specific composition performed by the most eminent artists of our day. Among selections currently available are *The Music of Chopin,* played by Sondra Bianca and recorded during an actual Carnegie Hall recital; *Fantasy,* featuring Beethoven's *Appassionata* sonata, the playing of Miss Bianca and the color interpretations of Robert Bruce Rogers, painter, and *Paganini Caprices,* played by Ruggiero Ricci. These exceptional sound films, in both color and black and white, are for sale at from $30 to $90 the reel.

■ *The Earth Sings* and *Muscle Beach,* two new 16mm. sound releases, are from Brandon Films, Inc., 1700 Broadway, New York 19, N. Y. The former is a filmic interpretation of Palestinian songs and dances. The Hebrew ballad singer, Raasch, provides the sensitive musical background. Running time is 15 minutes.

Muscle Beach, a prize winner at the 1950 Edinburgh Film Festival, is a humorous and poetic impression of the California beach scene. Produced by Irving Lerner and Joseph Strick, the 8 minute film features Earl Robinson *(Ballad for Americans* and *The House I Live In)* singing his own songs, with lyrics by Edwin Rolfe.

■ *The Movies and You,* a series of 12 one reel subjects explaining to the public behind-the-scenes activities of movie making, including excerpts from many famous films, is now available on 16mm. black and white sound prints from the Industry Short Subject Project, 25 West 43rd Street, New York 18, N. Y. Offered at present are *Let's Go to the Movies,* produced by RKO Radio Pictures; *The Art Director,* by 20th Century-Fox; *The Soundman,* by Columbia; *The Theatre and You,* from Warner Brothers; *History Brought to Life,* from Paramount Pictures, and *Screen Actors,* from Metro-Goldwyn-Mayer. Six additional subjects, concerned with the director, the cinematographer, the costume designer, the writer and adventure films and music, will be available June 15 and Dec. 15.

■ *Green Blazes,* one reel, 16mm. color, silent, is on free loan from Jack Camp, Kiekhaefer Corporation, 660 South Hickory Street, Fond du Lac, Wisc. Exciting coverage of the annual 11 mile Cypress Gardens outboard steeplechase makes this a tempting item for Floridaphiles and sports lovers. Dick Pope, jr., son of Cypress Gardens' proprietor, and Buddy Boyle are two of the better known daredevils specializing in this brand of marine madness.

NEW ACL MEMBERS

A warm welcome is extended to all of the new ACL members listed below. They have been elected to and joined the League since our last publication. The League will be glad to forward letters between members which are sent to us *with a covering note* requesting such service.

Mary Robilatto, *Albany, N. Y.*
William Rosenfeld, *New York City*
Reginald A. Saalmans, *Weston, Canada*
Francis M. Spoonogle, *Alplaus, N. Y.*
Samuel Tepper, *Albany, N. Y.*
Western Maryland Cinematographers' Club, *Cumberland, Md.*
Mark Q. Allen, *Columbus, Ohio*
Maxwell M. Belding, *West Hartford, Conn.*
Jan Bergman, *Halmstad, Sweden*
John Caruso, *New York City*
Mrs. Ruth M. Doherty, *Denver, Colo.*
E. G. Doumit, *Cathlamet, Wash.*
Mrs George R. Fann, *Ft. Wayne, Ind.*
August Koch, jr., *Baltimore, Md.*
Donald C. MacGillivray, *New York City*
Walter A. McDermott, *Lancaster, Pa.*
J. Paul Nolt, *Lancaster, Pa.*
Dr. W. M. Orqvist, *Ashtabula, Ohio*
Holmes E. Packard, *Detroit, Mich.*
Mrs. George Rusha, *Milwaukee, Wisc.*
Dr. Otto Schales, *New Orleans, La.*
V. B. Edwards, *Idaho Falls, Idaho*
Paul C. Wallack, *Tulsa, Okla.*
Harold J. Burton, *New York City*
Don Kieffer, *Rocky River, Ohio*
Jack H. Oster, M.D., *Chicago, Ill.*
Rev. Ernest A. Dawe, *Weston, Canada*
Richard Kearney, *Kenosha, Wisc.*
George Miller, *Racine, Wisc.*
Ra-Cine Club, *Racine, Wisc.*
Harry E. Tracey, jr., *Pittsburgh, Pa.*
Cine-Club de Cannes, *Cannes, France.*
Jeannette M. Fitzpatrick, *Albany, N. Y.*
Dr. W. Friedman, *New York City*
Duane E. Gilmore, *Pipestone, Minn.*
E. H. Hilliard, *Dayton, Ohio*
John P. Masterson, *New York City*
Allen G. Roach, *Alta Vista, Va.*
Reta Louise Sweezie, *Detroit, Mich.*
Arthur V. Avila, *Oakland, Calif.*
George D. Becker, M.D., *Springfield, Mass.*
Golden Campbell, *Detroit, Mich.*
Richard B. Domingos, *Macon, Ga.*
Frederick L. Erminelli, *Pawtucket, R. I.*
Karl Gordon, *Akron, Ohio*
Roy W. Jamieson, *Toronto, Canada*
Mrs. Julia Kamsler, *Flushing, N. Y.*
John O. I. Lee, *Honolulu, T. H.*
Helen Pep, *Kew Gardens, N. Y.*
"Court" Stanton, *Cleveland, Ohio*
Ed. Weinberger, *Denver, Colo.*
William Witter, *Guam, Guam*
F. O. Barney, *Seattle, Wash.*
John J. Carey, *Hamilton, Canada*
George Etz, *Lubbock, Texas*
E. G. Howard, *Seattle, Wash.*
Joseph T. Lappan, *Pittsburgh, Pa.*
W. J. McCall, *Memphis, Tenn.*
Edward Romanik, *New Haven, Conn.*
Dr. Glenn A. Sutton, *Saylesville, R. I.*
George N. Chakrian, *Dayton, Ohio*
Frank Giraud, *San Francisco, Calif.*
Ed. Jensen, *Oklahoma City, Okla.*
Henry J. Kelly, *Rahway, N. J.*
Otis Lumpkin, *Texarkana, Texas*
George P. Maurer, *Wauwatosa, Wisc.*
William Shaw Perrigo, *Beloit, Wisc.*
Frank W. White, *Memphis, Tenn.*
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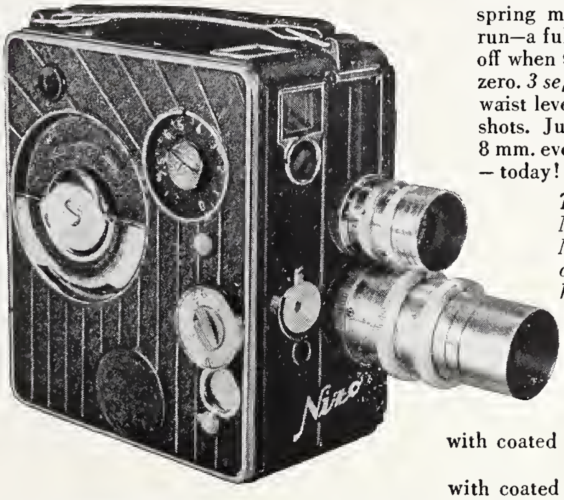

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8 CLUBS 16

Brooklyn gala The annual 16mm. Gala Show of the Brooklyn Amateur Cine Club, ACL, will be held at the St. Felix Street Theatre, 122 St. Felix Street, Brooklyn, on April 6. Scheduled thus far for the program are *The Gannets*, 1950 Maxim Award winner by Warren A. Levett, ACL, of West Hartford, Conn.; *The Director*, 1950 Honorable Mention winner by Cal Duncan, ACL, of Lee's Summit, Mo.; *Gingerbread House*, by Charles H. Benjamin, ACL, and *Memory Lane*, club contest grand award winner, by Bert Seckendorf, ACL.

Priced at $.95 each, tax included, tickets may be obtained from Russell Rathbone, 116 John Street, New York 7, CO 7-5288, or Eugene Adams, 55 West 42nd Street, New York 18, PE 6-5298.

The club's third annual 8mm. Gala, held in January, featured *The Outpost*, by Harry W. Atwood, 1950 Honorable Mention winner. Also shown on the program were the first and second prize winners in the club's 1950 contest: *High Card Goes*, by Louis Dishotsky and Arthur Rosenthal, and *A Finished Movie Maker*, by Earl Kaylor, Nicholas Vartholom and Mr. Rathbone.

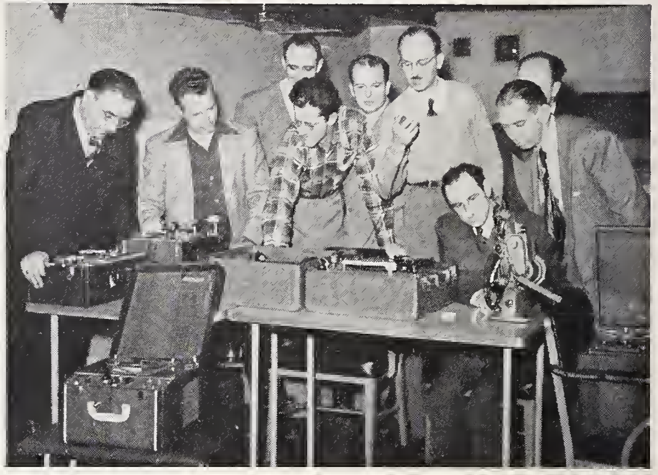
Hartford guest Oscar H. Horovitz, ACL, of Newton, Mass., was a guest of the Hartford Cinema Club recently, where he screened his 1950 Ten Best winner, *Ringling Bros. and Barnum & Bailey Circus*, and an earlier production, *Dream With Music*.

Trenton celebrates In a justifiably festive mood, members of the Trenton (N. J.) Movie Makers gathered for their regular meeting last month to celebrate their fifteenth birthday. Organized in 1936, the club has been active in the amateur film field ever since. Present officers are R. James Foster, president; Ernest Oliver, vicepresident; J. George Cole, ACL, secretary, and Harold E. Cranmer, ACL, treasurer. The birthday committee was headed by George W. Guthrie, ACL. Assisting him were Roger R. Bell, Mr. Cranmer, Daniel Kerwin and Mr. Cole.

Mr. Cole's 800 foot 16mm. Kodachrome film, *Friendly Nova Scotia*, was the feature of the entertainment portion of the program. Refreshments were served.

AWARD WINNERS in annual contest conducted by Associated Amateur Cinema Clubs, of Chicago, are (l. to r.) standing: Othon Goetz, ACL, Clarence Koch; seated, Cyril S. Dvorak, president of the Associated group, Mrs. Alice Koch and William Ziemer.

George Labes



A SEMINAR ON SOUND by Amateur Movie Society of Bergen County (N. J.) brought out (l. to r.) Fred Feudale, ACL, George Labes, Stephen Moran, ACL, George Weigl, ACL, Cy Jenkins, ACL, at the mike, Gene Huebler, ACL, and William Messner, ACL.

Dayton dines The fourth annual banquet of the Dayton Amateur Movie Makers Club, ACL, was held at the YMCA in January. Harold A. Williams delivered the invocation, and Harry W. Bailey introduced the new club officers for the coming year. Joseph Ledbetter, donor of the club trophy, made the presentation to this year's winner, Milton H. Bolender, for his film, *Wonders of the Wayfarer*.

Other winners and their films were *Robin Hood and the Cub Scouts*, by E. F. Evans; *My World*, by Elizabeth Hamburger, ACL; *Waymarks from Bow to Boston*, by L. E. Bolender; *Black Lake*, by R. B. Williams; *Canadian Vacation*, by H. A. Williams; *Out West*, by G. Brandt, and *Seattle*, by H. Cruzan.

Kenosha winners *The Gate Was Open*, by Gene Arneson, ACL, received the grand award in this year's club contest sponsored by the Kenosha (Wisc.) Movie and Slide Club, ACL. It was also top winner in the 16mm. class. Other winners were, in 8mm: *Beautiful Wisconsin*, by B. Hockney; *Salome*, by Jack Smith, and *Vacation Days*, by Dr. Graves; in 16mm.: *Jack Frost at Work*, by the Reverend Edwin Jaster, ACL, and *Time on His Hands*, by W. G. Marshall.

Metropolitan movies A post-holiday 8mm. program by the Metropolitan Motion Picture Club, ACL, of New York City, presented *Late Again*, club project produced by the Grand Rapids (Mich.) Amateur Movie Club; *Hawaiian Highlights*, by Joseph F. Hollywood, FACL; *Kid-Napped*, by Victor Ancona, ACL; *Land of My Dreams*, by Joseph J. Harley, FACL, and *An Anaesthetic Fantasy*, by Ernest Kremer. ACL.

An advance notice by MMPC has announced the dates for this year's Gala Night at Hunter College Playhouse as April 27 and 28. Early-bird ticket buyers should get in touch with Harry Groedel, ACL. 350 Fifth Avenue, New York 1, CH 4-5200. Tickets are priced at $1.35 each, tax included.

Rochester session Harris B. Tuttle, ACL, of the Eastman Kodak Company, recently addressed members of the 8mm. Movie Club of Rochester, on the subject, *Taking Movies Indoors*. The following films were projected: *Menemsha*, by Jose Pavon, ACL, 1949 Ten Best winner; *Life as You Remember It*, *Doomsday* and *Selkirk Shores State Park*, by club member Charles Haefele.

Oak Ridge *Lighting, Composition and Settings* were the subjects of a lecture-demonstration conducted by Norman Lindblom, at a recent meeting of the Oak Ridge Cinema Club. The screening portion of the evening was devoted to the March of Time film, *March of the Movies*, which traces the history of the theatrical film from its early Mary Pickford-Charlie Chaplin days to the present. Here is an item other clubs might examine with interest.

Seattle The Seattle Amateur Movie Club, ACL, held its annual banquet at the Engineers Club in the Arctic Building in January. Mrs. Albert Vena headed the arrangements committee. New Officers for 1951 were installed, as follows: George Hayden, ACL, president; Pete Delaurenti, ACL, vicepresident; W. B. Bowden, continuing as secretary-treasurer; Walter Makowski, sergeant-at-arms; Mrs. Robert Cummins, program chairman; Mrs. Vena, refreshments; Mrs. John Crock, bulletin chairman, and Richard Cromwell, disc jockey. The reception committee includes Andrew Sharpe, Mrs. Ralph Lund and Mrs. Duncan Restall.

The banquet film program featured *Youth*, by A. O. Jensen, ACL; *The Pay Off*, by Bill and Frances Crock, and *A Weekend for Three*, by Richard Thiriot, the latter a 16mm. film. Also scheduled, if time permitted, were an unnamed 8mm. film by Francis J. Barrett and the club production, *Give and Take*.

Milwaukee elects Dr. A. W. Hankowitz, ACL, has been re-elected president of the Amateur Movie Society of Milwaukee, ACL. Other officers for 1951 are Naomi Gauger and Martha E. Rosche, ACL, first and second vicepresidents, respectively; Lillian Logeman, secretary, and Lu Gaedtke, treasurer. Com-

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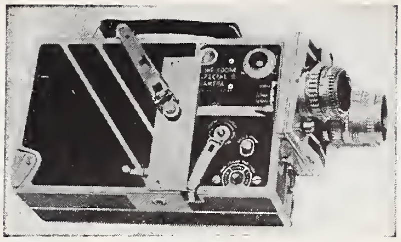

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mittee chairmen are Eugene H. Millmann, ACL, membership; Frank L. Krezner, ACL, program; Hobart Olson, club productions; DeLylia Mortag, shut-in; John Bakke, technical; Miss Gauger, music, and Joseph Salerno, contest.

Richard Franzel, ACL, is club custodian and managing director of the 1951 Gala Show; Lorraine Fahrenberg edits the club paper, *Cine-Crat;* Robert E. Lees heads the publicity committee, and Miss Rosche is managing director of the 1952 Gala Show. This year's Gala Show will be presented at the Shorewood Auditorium on Friday evening, March 30.

St. Louis ladies The Amateur Motion Picture Club of St. Louis turned its attention to the distaff side for its January session, the annual Ladies Night. On the specially arranged program were *A Child's Dream*, by club member Mrs. M. B. Manovill; 1949 Honorable Mention award winner, *Caledonian Chronicle*, by Esther S. Cooke, ACL, of Albany, N. Y., and *Three Hours Away*, by Helen C. Welsh, ACL, also of Albany.

K. C. awards Results of the annual contest sponsored by the Kansas City (Mo.) Amateur Movie Makers, ACL, are, in order, as follows: 8mm.—*Who's Afraid?*, by Gene and Irene White; *The Kansas City Centennial*, by Louis and Dorothy Goodson, and *The Summons*, by Earl and Lorene Martin; 16mm.—*The Director*, by Cal Duncan, ACL, and Irene Duncan; *No Bullets*, by the Leonard Carrs, sr. and jr.; *Two Miles High*, by Jim and Sylvia Willoughby; *Christmas Time*, by Don Closson, ACL, and Mildred Closson; *Innocents Abroad*, by Aidan and Eve Cockburn, and *Whittlin' an' Listenin'*, by Charles Burns, ACL, and Virginia Burns.

The panel of six judges included Harry Hilfinger, of ESO-S Pictures; Dr. R. A. Holy and William Brewer, of the University of Kansas City; Tom Tutt, of Eastman Kodak; Omar Putman, of the Post Office Department, and Don Weakley, of the Billy Moran School of Commercial Art.

S. F. screening A program of three films was presented to members of the Cinema Club of San Francisco. These were *North of the Border*, a commercial film shown through the courtesy of the local Canadian consul; *Shots from Here and There*, a collection of color slides by Stan Shayer, and *The Golden Highway*, by Leon Gagne.

New club officers for the coming year are Ray Frick, president; Dena Vogelsang, secretary; Arthur Fritz, treasurer, and S. C. Kloster, program chairman.

How to make bad movies

[Continued from page 83]

such as writing on wet sand at the beach, presents a special hazard, inasmuch as very little difficulty is entailed and the temptation is sometimes great. However, a lack of forethought (see *Planning*) is generally an adequate safeguard.

PROJECTION

Now we come to the real heart of the matter. The early writers on this subject held that all projection should be done from 50 or 100 foot rolls. However, it was later found *(vide Collins, C. V.; The Disintegration of the Home; 1934)* that a break every four minutes for rewinding and threading gave people in the audience a chance to refresh their Scotch and soda; while the longer reels, though giving a few people a chance to sleep, were generally more foolproof. The matter is still under debate. I have found that a three hour showing of 100 foot rolls can reduce an audience to hysteria.

Films should never be inspected before projection time. The screening of at least one reel reversed left to right greatly intensifies audience reaction. Moreover, unexpected breaks or tears in the film, particularly those torn perforations which make the image jump wildly up and down on the screen, contribute a great deal to the general nervousness of the situation. Excessive employment of this device, however, may cause some people to go out in the kitchen for fresh ice cubes or another coke.

Needless to say, a running commentary is the only means of keeping the audience awake. Preparation is quite unnecessary. I am afraid, however, that we old timers are the only ones who really know how to do it—

"This first scene is something I took from a train window in Alaba—oh no, that's a panorama of the golf links. Moved the camera a little too fast on that one. . . . Here's a shot I took inside the Washington Monument. It's a little dark. But you can see Aunt Tryphena's umbrella there, that little moving spot. . . . Now watch this. It's a squirrel. See him?—see him? Wait a minute, I'll run that back. . . . There—up in the corner of the picture. . . . These next shots are a little jerky. . . . That's Addie. Missing one ear—hah hah! . . . Now wait a minute—here comes something. I got a shot of somebody being pulled out of the rapids at Niagara Falls. It's out of focus—I had it set at two feet—but you can see him all right, that small dark blur on top. See the—oops! Just hold everything, folks. The film broke . . ."

Those were the good old days.

Closeups—What filmers are doing

Jon C. Kraker, ACL, of Guatemala City, Guatemala, writes that Hayden Smith, ACL, of Flint, Mich., is visiting him and that the two are engaged in a cooperative filming venture recording the country's exotic charms. Betty Leis, ACL, of Milwaukee, is expected to join them in the near future. It begins to sound like a growing colony of ACL'ers, and a more pictorial setting would be difficult to imagine.

Mary Critchell

LAURENCE CRITCHELL, former associate in ACL's consulting department, returns to MOVIE MAKERS with *How To Make Bad Movies*.

To turn a well-worn phrase—there doesn't seem another way to say it, Larry—we take both personal pleasure and professional pride in bringing you in this issue an article by Laurence Critchell. (See *How To Make Bad Movies*, page 82.)

This is not his first piece in our little paper, by any means. Back in February, 1935, we ran something called *Caribbean Chances* which *was* his first published article—in this or any other magazine. Of it Larry wrote us recently: "It was god-awful! I believe I was sixteen or seventeen at the time, had taken one cruise to the Caribbean and aspired to be a Burton Holmes."

What Critchell really aspired to be was a professional writer. Which is precisely what he now is, with his stories being published variously in *The Atlantic*, *Cosmopolitan*, *Collier's* and the *Saturday Evening Post*. His first story in the big time was *Flesh and Blood* for *The Atlantic*, which has since been widely anthologized in the O. Henry Best Stories collection and others.

But this sort of success was a time in coming. There was a period of nineteen months (October '39 to April '41) when Larry served on the League's staff as an associate in the Consulting Department. Then there were "Greetings!" and a period of nearly ten years when he served in the United States Army.

Returning to Movie Makers with his present piece, Larry wrote us: "I feel like I'm home again." . . . We're glad to leave it at that.

LEWIS C. COOK, ACL, author of many how-to-build articles for MOVIE MAKERS, is called back to service as U. S. Navy photo chief. Camera is 35mm. Eyemo, brother of Filmo 16.

We have had an informative note from W. A. Deutsher, ACL, of Melbourne, Australia, a member there of the Victorian Amateur Cine Society, ACL, who has recently returned from an extensive filming expedition to Africa.

Most of his time and about 10,000 feet of 16mm. color film were expended in the rarely visited regions in the Anglo-Egyptian Sudan, recording the daily activities of the local tribes. Since few whites have ventured into this area before, the films promise some unique coverage. Hope we see them.

Esther Cooke, ACL, of Albany, N. Y., paid us a Lincoln's Day visit, bringing with her some more footage on Mexico filmed last fall, which she intends adding to her 1950 Ten Best winner, *Nextdoor Neighbor*. Esther, the travel agent's delight, is off again later this year to look into the big film doings at London and Glasgow during the Festival of Britain.

Another traveling lady member, Helen Pep, ACL, of Kew Gardens, N. Y., is presently boning up on photographic tricks of the trade, prior to taking off for an extended filming tour of Europe and the Middle East. Her plans call for an educational film pointing up the repetition of similar ideas, customs, designs and rhythms in the arts, crafts and folkways of the countries visited.

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The shot plotter

[Continued from page 89]

the appropriate angles with the corresponding colors of ink (Figs. 1 and 2).

The same procedure is used to make an 8mm. camera plotter. Here the most often used lenses are listed below with their angles of view:

THE LENS	THE ANGLE
9mm.	26.1 degrees
13mm.	19.4 degrees
25mm.	9.9 degrees

If additional lenses of longer focal length are placed on the 8mm. plotter, care must be used because of their small angles of view. And you will be sure, of course, in all instances to place half of the total angle on each side of the center line to secure the proper layout of the plotter.

Now that you know how to make a camera plotter, let us discuss some of its uses. Let us suppose that you have planned a simple family film. The script calls for some scenes in the living room, others in the kitchen, but you have yet to determine their exact camera angles. Let's take the living room first. Make a diagram on graph paper of the objects, props or furniture in the room. It should be to scale and this scale should be noted on the graph paper, say one square equals one foot. See Fig. 3. With this done, consult the script to determine where the players will be for each scene. With your plotter you can now spot the best camera positions on the sketch by placing the transparent plotter over the layout.

Move the plotter in all directions until you have determined the desired setup. At a glance you will now be able to know exactly what background, objects and players will be in the scene; what area the lights will have to cover and how many will be needed; what the limits of player movement will be, and so on. In fact, for the greatest flexibility in shot plotting, don't draw in on the scale diagram any of the movable objects in the room. Note on the diagram only such fixed objects as walls, windows and doors. For the furniture and such, make scale cutouts of them so that they may be moved at will around the scale diagram of the room. This saves a lot of wear and tear on your aching back.

With the final results arrived at, place a small mark on the sketch to mark the camera position. As you can see, a great deal of fussing with camera-moving, furniture shifting, lighting setups and players is done away with by this method—as well as saving valuable film footage on unsatisfactory shots.

Some readers may think this method an unnecessary chore, but I have found from experience that in the long run it saves time. Your home settings are not going to change very much. So that once you have them diagrammed, the rest is easy.

As an additional use for the shot plotter, I have found it most useful when doing extreme closeup filming. By knowing the distance from the lens to the object, it can be sketched onto the graph paper. Then by placing the shot plotter over the sketch, you can determine exactly what field of view will be covered by the lens to be used. Finally, holding the plotter over the actual camera and object setup will aid you in correcting horizontal parallax.

Inexpensive in materials and easy to make, the shot plotter will soon prove its worth in savings of time and trouble. It will soon also create improvements in your camera angles.

Three-way theatre

[Continued from page 81]

of quarter round. Additional details included the construction of a stand for the projector and dual turntables, an acoustical blimp for the projector, a small stand for the slide projector and the mounting of a permanent screen and speaker at the other end of the room. Seating was provided by folding chairs.

VENTILATION NEEDED

When the theatre was finished, we found that silent films were now truly silent and sound films were greatly improved due to the absence of projector clatter and the absorption of echoes by the acoustic tile. The plate glass (¼ inch thick) provided a completely undistorted image, but transmitted almost no sound. The only fault to be found with the projection booth was a tendency for it to heat up during a feature length film. This is soon to be corrected by the addition of forced ventilation, but other filmers are advised to allow for ventilation in the original plans.

THE SETUP FOR SOUND

The recording studio and dubbing room (see Fig. 3) required almost no additional work once the home theatre had been built. With the projector in the booth, narration could be recorded outside the booth without picking up projector hum. Music could be mixed with the narration by means of the dual turntable and mixer circuits, the operator being able to see the screen at all times through the glass window. Synchronism was maintained by one of two methods:

(1) Tape recordings were synchronized by means of the Wilson-Garlock Syncro-Meter, which automatically governs the projector speed so that it keeps in step with the tape recorder.

(2) Sound on film recordings were synchronized by means of a synchronous motor drive on the projector which keeps in step with the synchronous motor of the Auricon Cine-Voice sound camera. The synchronous model of the Cine-Voice costs only a few dollars more than the regular model, but it has the great advantage of being usable as a sound recorder and double system camera as well as a single system camera.

STAGE AND SCREEN

The sound stage (really the screen end of the theatre) required only a few additional changes. Acoustic tile was nailed to the ceiling and a set of draperies was put up to cover the speaker and screen (see Fig. 4). When in use, the folding chairs were put away and the lighting and sound equipment set up. For some shots the drapes were used as a backdrop. For others, a complete set was constructed out of seamless paper tacked to laths, which in turn were held together with C clamps. Furniture for the sets was generally borrowed from the upstairs apartment.

This three-way theatre—packed into only 189 square feet of space—was completed in a little less than two months. And the results have eminently justified the labor and money expended. For not a week goes by but it serves us handily in one or more of its three filmic capacities.

Comedy in closeups

[Continued from page 85]

lower right; show girl's hand picking up phone, etc. (wind back).

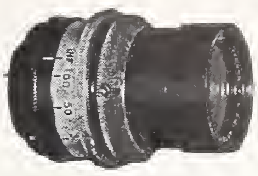
(c) LS, mask out all but upper third of frame; insert conversion filter for outdoor shot; exterior shot of telephone poles and wires.

FIVE-WAY MONTAGE

With this one behind me as practice, I tackled later on in the film a real test of advance planning and timing. In the afternoon sequence I wanted to suggest the boy's keen enjoyment of baseball with his sandlot pals. I worked it out as a five-way split screen montage.

Essentially the same technique (only more of it) was used as was employed on the phone sequence. First, with a mask cut with a circular opening in the center, I shot an extreme closeup of two hands gripping and swinging a bat handle. To achieve the necessary enlargement, this was shot in a titler with an accessory lens for the short camera-to-subject distance. The footage exposed was 4 feet and was, of course, carefully recorded on the frame counter of my Bolex H-16.

With this center scene as a symbol, the same 4 feet were then wound back four successive times while quarter-mask shots were grouped around the



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Therefore, it isn't going to bother the television industry one image orthicon if we add another charge to these mounting indictments. Nevertheless, we hereby *do* charge TV with exerting a dangerous and debilitating effect on the hobby of home movies! How else can you explain the following facts and figures?

Item 1: The total number of entries in the ACL's Ten Best Amateur Films contest for 1950 dropped off 43 percent over the same figure for 1949. This stands without reference to the comparative *quality* of the entries for the two years. However, it also may be significant that in 1949 twenty one films were of such excellence as to demand Honorable Mention; in 1950 this figure sank to sixteen.

Item 2: The total number of entries in the 1950 Novice Contest conducted by one of the country's oldest, ablest and largest amateur movie clubs stood at three. Entries in this popular and money-prized competition formerly averaged at least a dozen. The drop in interest: 75 percent.

Item 3: Direct mail requests for tickets of admission to the annual Gala Show of one of America's oldest, ablest, etc., 8mm. movie clubs stand this year at exactly two. In former years, twenty five to thirty such requests were received by mail alone.

In other words, a noticeable number of amateur movie makers today are no longer interested either in making good movies or in seeing them. For doing either one requires a certain amount of initiative and energy. Staring at television does not. It demands of its devotees no effort other than keeping one's eyes open and one's mouth shut. It is—and perhaps this is its fundamental weakness—an essentially *passive* recreation.

Making amateur movies is anything but passive. Even at its lowest level, it is essentially a *creative* pastime. At its highest level of expression, it may indeed become art.

Which do you choose?

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center take. These were other symbols of baseball, such as a gloved hand catching a ball, a foot sliding into base, an umpire's thumb signaling "Out" and the like. There is no need, I think, to reproduce the script of this sequence. Fig. 2—which was alongside the scenario in my notebook—should make its execution wholly clear.

TIMING PIANO SEQUENCE

Also during the afternoon footage there was to be a sequence showing the boy as he practiced his piano. This, I soon discerned, would involve some extremely delicate problems of synchrony; for, if the boy's hands were to be shown in closeup playing something, they must be synchronized later with the music he actually played. Further, my plans called for him to execute only sections of three different numbers, with lap dissolves in between for the changeovers.

We began, without camera, by having him play through the three selections singly, while I recorded each of them on tape. Then I shot the picture sequences in sections, while the boy played the piano along with the tape recorder playback. This system enabled him to perform pictorially in the exact tempo of the recording, and at the same time made it possible to stop the camera periodically for the highly desirable changes in camera angle. With each change in camera position, the beginning and end of the action was purposely overlapped and later edited out to the exact frame needed.

TYPE A THROUGHOUT

You may have gathered thus far that the majority of the footage was shot indoors on Type A Kodachrome. (Even an outdoor sequence of faked moonlight called for this emulsion, used in the usual way for this effect: no conversion filter, side lighting and up to two stops underexposure.)

Furthermore, the entire film in its finished form turned out to be on Type A. I had in the camera at one time some daylight emulsion and took the sax playing sequence with it, using daylight (blue-glass) No. 2 photofloods. But when it was returned from processing, the flesh tones were so off color that I had to retake the sequence on Type A. My advice to fellow filmers is to confine your indoor subject sequences to Type A only, using roll-ends of daylight film indoors on titles if you wish. There the color qualities are less important.

All told, I exposed not quite 400 feet of 16mm. film on *Hands Around the Clock* (using the tag end of the fourth roll on some title tests). The finished film today is about 300 feet long, with such cuts as were made being made for tempo rather than faulty footage. The actual shooting of the picture was completed in five weekends, which should bear eloquent testimony to the value of careful planning.

* * *

WHEN LIGHTING INTERIORS, watch your shadows. Double shadows of objects on walls are distracting and show a need for rearranging your lights.

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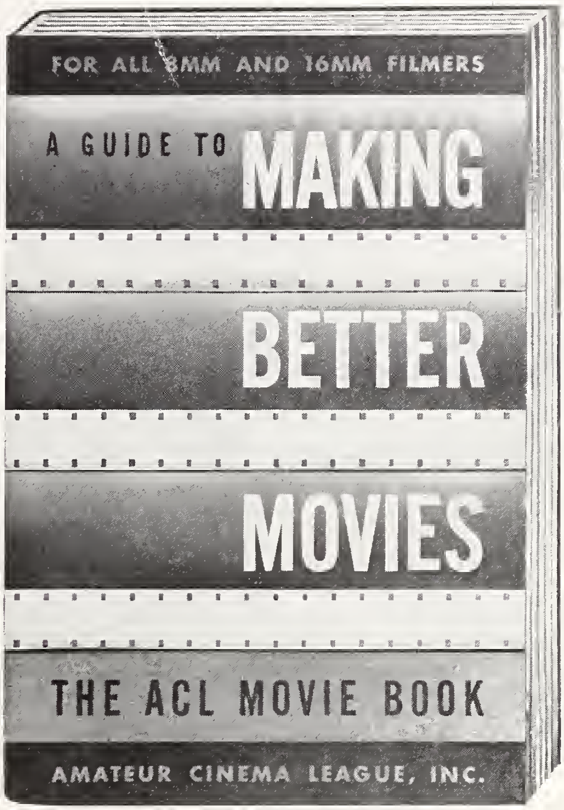

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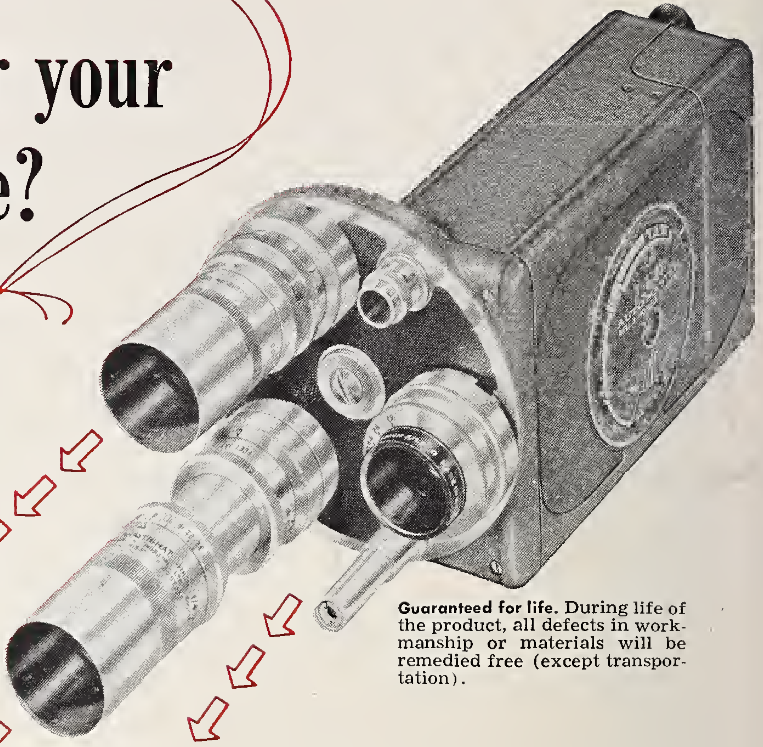

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THE MAGAZINE FOR 8 mm. & 16 mm. FILMERS

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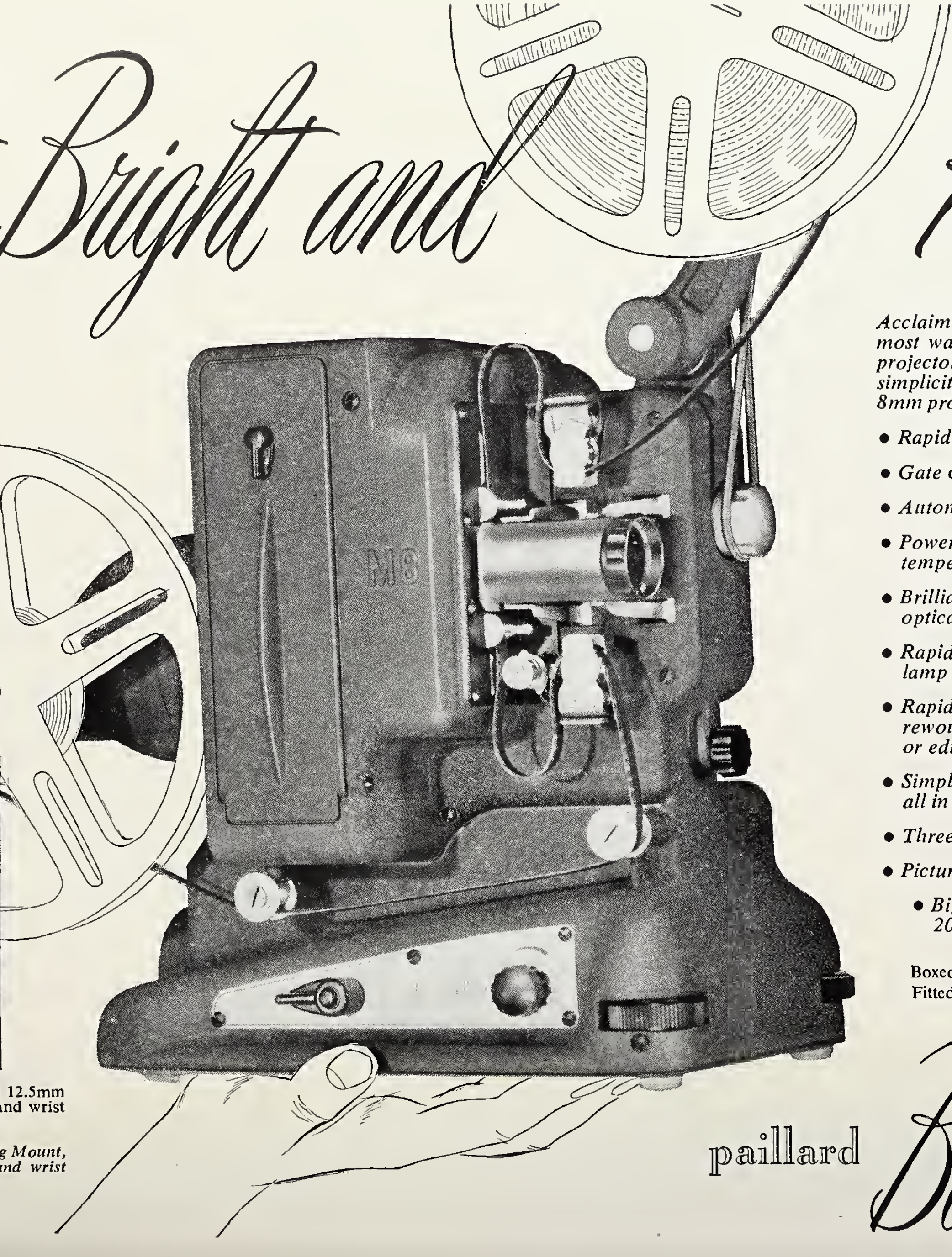

Acclaimed by Dealers, Public and the Press as being this year's most wanted movie equipment, the sheer simplicity of the M-8 projector appeals particularly to the non-technical user. This simplicity is the outcome of fine design which makes it the only 8mm projector with all these features:

- *Rapid and positive "snap" threading*
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- *Automatic loop formed at all times*
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- *Brilliant screen image from a 500 watt lamp through a unique optical system matches the efficiency of a 750 watt lamp*
- *Rapid access to lamp for replacement—turn a button and the lamp swings out*
- *Rapid motor rewind—"click" release film-touch clutch—400' rewound in 15 seconds. Auxiliary hand rewind for short lengths or editing.*
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paillard Bolex M8 projector

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Closeups—What filmers are doing

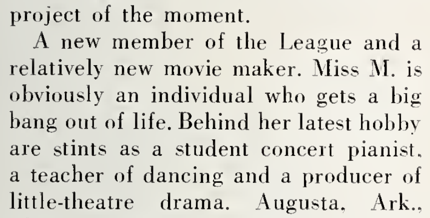
Teenagers note: We have published from time to time notes on some of our busier members, who seem to be equipped with four hands and require no sleep. But these eager beavers must now give the floor to one Mickey Hart, ACL, high school student of Modesto, Calif.

In addition to his studies, Mickey manages to handle a paper route; his own radio show, *Teen Turntable Time*, on KTRB-FM every weekday afternoon from 5:30 to 6:00; a fifteen minute program for the Boy Scouts on the same station, Saturday nights at 7:45, and still have time for planning and shooting his own 8mm. films. Mickey has two films on the rewinds at the moment and is busy as well organizing a high school movie club.

In this cawnah, ladies and gentlemen, we give you Miss Emily Materna, ACL, of Memphis, Tenn., standing 6 feet 2 inches, weighing 210 and wearing purple trunks! All of which is the simple truth, so help us, save perhaps the purple trunks, and we get the impression Miss Materna would not scorn *them*, if she thought they would advance her project of the moment.

A new member of the League and a relatively new movie maker, Miss M. is obviously an individual who gets a big bang out of life. Behind her latest hobby are stints as a student concert pianist, a teacher of dancing and a producer of little-theatre drama. Augusta, Ark., where she began her exuberant existence, was clearly too confined for such a personality, so that her parents soon moved to Memphis before the infant Emily could start raising a rumpus. For a good many recent years Emily has traveled on tickets of her own choosing, her most recent junket being a three week safari with another girl through Guatemala.

When she stays home, Miss Materna is a rate extension clerk in the Memphis freight station of the Missouri Pacific Lines and a member of the Memphis Amateur Movie Club. The lenses on her Bolex H-16 are a 1 inch $f/1.5$, an $f/2.7$ wide angle and a 6-inch telephoto. Of her recent ACL membership she says simply: “I wish to thank you for allowing me to become one of *you*.”



EMILY MATERNA, ACL, of Memphis, smiles as she dreams of her future filming adventures.

Apparently, the good folks at Hollywood, Florida, have been keeping George Merz, ACL, and Mrs. Merz so busy putting on their pctures that they have had little time to worry about the weather.

Beginning late in January and carrying through last month, Mr. Merz has had four shows at the new Hollywood Amphitheatre, with audiences averaging around 1200 and, he says, a brilliant image on an 8 by 10 foot beaded screen. In between these he has kept his projector warmed up with three screenings at the city's Shuffleboard Club, two at meetings of the Miami Movie Makers, ACL, and a single appearance at the Hollywood Women's Club.

Dr. Joseph J. Macko, ACL, of Cleveland, Ohio, is planning a production built around the activities of Gilmour Academy, a boys' prep school near the city operated by the Holy Cross Brothers from Notre Dame Academy.

Ian Pollard, ACL, who sent us *New Zealand Reporting!* on page 118, has been making amateur movies for nearly three years—or since shortly after he got through a four year hitch in the New Zealand Army overseas.

His camera he describes as an old, English-made Cine-Kodak 8 Model 20, with an $f/1.9$ lens which gives perfect definition even in the mountainous long shots which face it during his holidays. Allied with it are a Kodascope 8 Model 33 projector, a Weston Master II exposure meter and a tripod which (in his article) he ruefully admits he rarely uses.

A member of the Otago Cine Photographic Society, Mr. Pollard last year won the Holiday Film and Junior Cup competitions and took second in the club's four-minute contest. His other hobbies are indoor basketball and mountain climbing (he's a member of the New Zealand Alpine Club), especially in the rugged and unknown southwest corner of the South Island. (That Notornis, by the way, which he reports as rediscovered there is simply “a genus of flightless birds allied to the gallinules,” which in turn stem from the Latin *gallinula*, a diminutive of *gallina*, or hen.)

Work-wise Mr. Pollard is with the government Income Tax department; heart-wise, he adds, he is still single and with no attachments.

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MOVIE MAKERS

THE MAGAZINE FOR
8mm & 16mm FILMERS
Published Every Month by
AMATEUR CINEMA LEAGUE

April
1951

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Cover photograph by Roy Pinney from Monkmeyer

JAMES W. MOORE
Editor

DON CHARBONNEAU
Consultant Editor

ANNE YOUNG
Advertising & Production

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CHANGE OF ADDRESS: a change of address must *reach* us at least by the twelfth of the month preceding the publication of the number of MOVIE MAKERS with which it is to take effect.

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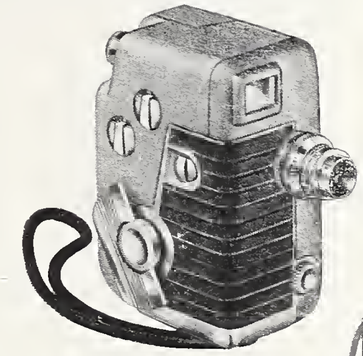

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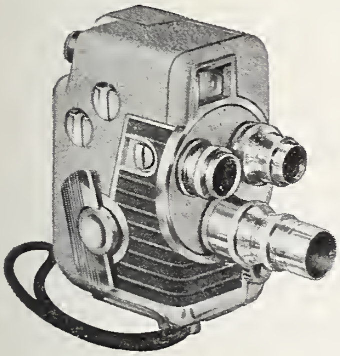

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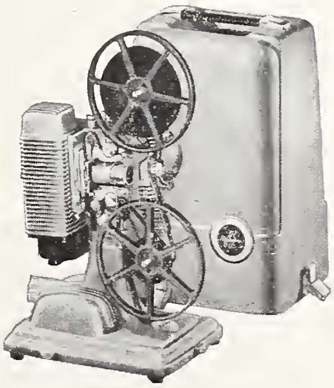

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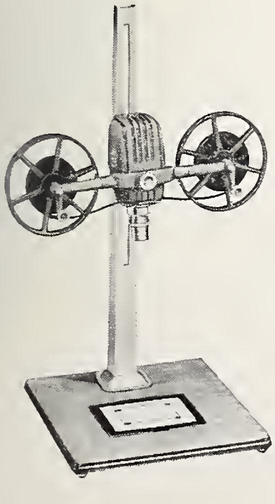

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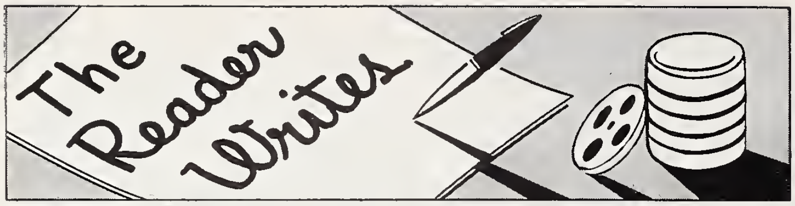


This department has been added to MOVIE MAKERS because you, the reader, want it. We welcome it to our columns. This is *your* place to sound off. Send us your comments, complaints or compliments. Address: *The Reader Writes*, MOVIE MAKERS, 420 Lexington Ave., New York 17, N. Y.

EDITING UNFINISHED

DEAR MR. MOORE: I noted with interest your editorial (*Which Do You Choose?*) in the March issue of MOVIE MAKERS. While I suspect that you had your tongue in cheek when you wrote it, I can tell you that I have been trying since November to edit some film I took at that time in Florida. I haven't completed it yet, thanks to the installation of a TV set.

WARREN A. LEVETT, ACL
West Hartford, Conn.

LACK OF TIME

GENTLEMEN: Your March editorial is "way off base." Has it occurred to you that it might be the lack of time and the cost of equipment (ridiculous in some cases) that is preventing the "peasants" from participating more?

I would give my back teeth to win a Ten Best award. But I can neither purchase the type of equipment, quantity of film, nor can I get together enough time!

I too dislike TV intensely; I don't and probably won't own a set. But blaming TV as you do in this editorial is too far fetched.

T. A. LUDWIG, ACL
White Plains, N. Y.

Let's ask Mr. Levett what happened to *his* time.

"PAINT-BRUSHING" RECOMMENDED

SIRS: Bully for Critchell's colorful article reviving interest in the neglected art of bad movie making!

Possibly through an oversight, no mention was made of the really fundamental technique of "paint-brushing." It is here that it is possible to cover a much larger area, or "swath," by moving the camera back and forth—or, for that vital spark of variety, up and down. Hence the term "paint-brushing."

After resorting to this technique, I have seen guests overstay their visit for hours, encoring a film simply because it inadvertently contained a steady shot or two.

RICHARD H. PARVIN, ACL
Hyattsville, Md.

SEE "IN BEAVER VALLEY"

DEAR MR. MOORE: Sometime ago I read in one of the movie magazines a short review of the picture *In Beaver Valley*. I have since seen this picture twice, the first time for pure entertainment, the second to profit by its lessons in superior color photography.

It is my conviction that every ACL member should see this picture, not once but several times. I received more insight into composition, camera angles and color rendition than I have been able to receive in several years of movie making and study.

HOMER E. CARRICO, ACL
Dallas, Texas

First recommended in these columns by Fred C. Ells, FACL, of San Diego, this Walt Disney documentary was honored only last month by receiving the Academy "Oscar" as the best two-reel short subject of 1950.

AID IN TURKEY

DEAR MOVIE MAKERS: I noticed in your listing of my membership in a recent issue that you gave my address as c/o Postmaster, New York, N. Y. It might be of more interest to other members if it were known that I am presently stationed in Ankara, Turkey, and would be only too glad to render any assistance I can to anyone desiring information about this very interesting country.

MAJOR JOHN T. SLUSHER, ACL
U.S. Air Force Group
APO 206-A, c/o Postmaster
New York, N. Y.

WHEN, INDEED!

DEAR SIRS: I have just read *Card Stops Cop* on page 43 of the February issue. May I ask when did it become necessary for a photographer, amateur or professional, to have a license to *take* pictures?

E. DALE KEARNS, ACL
Greensboro, N. C.

"RUSSIAN EASTER" NOT RED

DEAR MR. CHARBONNEAU: Would it be possible for you to substitute another film for *Russian Easter* which you have booked for our club screening in March?

My reason for asking this is because of the present strong feeling against anything Russian. I am afraid that when the announcement of our club program is published in our local paper many non-members would misunderstand just what our club is up to.

(NAME WITHHELD)
Middletown, U.S.A.

Maxim Memorial Award winner in 1942, *Russian Easter* was reviewed by the ACL at that time in part as follows: "*Russian Easter* is a reverent and impressive record of the celebration of Easter in the Russian Orthodox (Eastern) Church and in the homes of Russians living in this country (the United States) . . . George Serebrykoff has made a sincere and moving documentary that bolsters one's faith in the future of amateur films."

We see no reason now to change this estimate in the slightest. Mr. Serebrykoff—a naturalized citizen of the United States, who later served for three years in the U. S. Army—produced the picture in New York City and at a neighboring Russian Orthodox church in New Jersey. It seems probable that if the heart-warming religious rites which it pictures were in practice today in Soviet Russia, our world would be the better for it.

HOMEMADE LEAGUE LEADER

DEAR ACL: Perhaps others of our overseas members might be interested in the simple yet effective way I have recently created my own ACL membership leader.

Being unable to purchase the official colour leader because of currency restrictions, I have used one of the attractive decals you sent me in a small titler to make a good substitute. Further, it has the advantage of bearing one's own name.

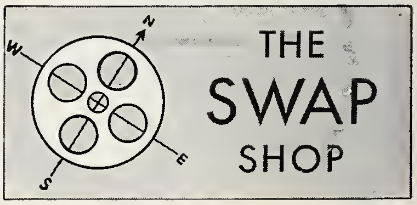
LEE MONTAIGNE, ACL
Sydney, Australia

BACK COPIES, PLEASE

DEAR SIRS: I have been successful recently in securing current copies of your excellent journal. But it has proved impossible to find any back copies, to which there is often helpful reference.

Now I turn to you to ask if there would be any possibility to get them through some of your readers. I should like to get issues in the years 1947, '48 and '49 especially.

HOLGER V. TOBIESEN
Faltskarsgatan 5
Helsingfors, Finland



In this column MOVIE MAKERS offers its readers a place to trade items of filming equipment or amateur film footage on varied subjects directly with other filmers. Commercially made films will not be accepted in swapping offers. Answer an offer made here directly to the filmer making it. Address your offers to: *The Swap Shop, c/o* MOVIE MAKERS.

FEW CITIES REMAINING

DEAR SWAP SHOP: I want to report the amazing results of my request in this column a couple of months ago. At that time I asked ACL'ers in a large number of far-off places if they would be willing to take some shots of the cities I visited during my Air Force travels. The response has been overwhelming.

To date I have heard from four chaps in Australia, three in New Zealand, two in Egypt, and one in Natal, Brazil. That leaves a few cities remaining. and if anyone in these areas could help me out. I could complete my film. The places are the following: Calcutta. Bombay. Allahabad. Karachi. New and Old Delhi and Agra. all in India; Cairo. Casablanca and Tripoli. in Africa; Myitkyina. Burma. and Pearl Harbor. T. H.

Kodachrome in 8mm. is what is needed. And I shall be most pleased to reciprocate with shots of New England —or with raw film. if desired.

Bernard Lefton. ACL
1416 Blue Hill Avenue
Mattapan 26. Massachusetts. U.S.A.

ENGLAND FOR CEYLON

Dear Swap Shop: I intend making a documentary film for which I require 16mm. color footage in and around the following places in England: Wandsworth. Eton and Kings College. Cambridge. In return I could supply equal footage of Ceylon scenes or Ceylon industries such as our famous Ceylon tea. . . . Please write Air Letter.

H. C. Peiris
"Shanti" (No. 19)
Gregory's Road
Colombo. Ceylon

MISSIONS FOR LOS ANGELES

Dear Swap Shop: I am making an 8mm. movie to be called *Missions*, and I shall be glad to exchange scenes in or around Los Angeles for. say. 12 or 15 feet of any mission in your section of the country.

When shooting these pictures. will you please try to include some of the padres in the scenes and to have a good blue sky as a background? Also be sure to send me data on the mission and scenes taken. and I will follow any instructions given to me.

Douglas Archer. ACL
353 N. Foothill Road
Beverly Hills. Calif.

PYRAMIDS NEEDED

Dear Swap Shop: I need about 10 feet of 16mm. color film of the pyramids at Cairo. Egypt. I should like to add this to a picture I made there last summer. but missed getting the pyramids.

I would be glad to buy this footage . . . or what can I film for you?

Hodges Honnoll. ACL
700 Commercial Title Bldg.
Memphis 3. Tenn.

INDIA FOR EQUIPMENT

Fellow Filmers: Are any of you interested in personally-made films of my country. or in books. objects of art and so on from India? If so. I'd be glad to swap them with you for raw film and items of equipment you could buy for me. Because of currency restrictions. I can't send money out of the country.

N. P. Hariharan. ACL
Rajam House. Minchin Road
Jagathy. Trivandrum. India

"Your new 16 mm Auricon-Pro Camera has fulfilled our best expectations as the ideal sound-on-film camera...has given 100% service without a single check during the first 30,000 feet which we shot."
Norman Alley
National Television Newsreels
Hollywood, California

"Did the first tests making some publicity films with Cine-Voice and the results are marvelous."
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Berchem-Anvers Belgium

"We have been using Auricon equipment for the past year by renting. We are now in the market to purchase equipment and we prefer Auricon."
Don Cooper Photography
Detroit, Michigan

AURICON?

"We have been using your Auricon-Pro Camera for the past few months and are delighted with the results. We find the Camera perfectly adapted to our needs and are especially happy with the quality of the sound."
Herb A. Lightman, Prod. Director
KOTV-Cameron Television Tulsa, Oklahoma

"We tested this Cine-Voice Camera and found it to be superb. It was promptly sold and we would appreciate immediate shipment of another unit."
Paul Rubenstein
Tampa Home Movie Center
Tampa, Florida

"Have had the pleasure of seeing the Auricon...it's sensational."
John R. Davis
Duffy's Clovis, New Mexico

"Being a satisfied user of the Auricon-Pro Camera in our Television Motion Picture Department we are interested in your new camera, the Cine-Voice."
F. K. DeBeaubien, TV Studio Supervisor
KSTP-TV
St. Paul and Minneapolis, Minnesota

"The Auricon-Pro which we have been using on Television work has been giving excellent results."
George C. Coon, Mgr. Photo Dept.
Creative Advertising
Cincinnati, Ohio

"The Cine-Voice was sold to a very happy customer 30 minutes after we received it."
C. M. Hadden
Hadden Films Louisville, Kentucky

"I took home a Cine-Voice Camera and made a test film and was very pleased with the results. The sound track was excellent and the picture was very steady."
M. Winn
Central Camera Co. Chicago, Ill.

"Auricon Cine-Voice Camera is sensational... found far above average, extremely simple to operate, completely portable... should be in every home having a sound projector."
H. E. Hanson
Harold's Photography
Sioux Falls, S. Dakota

"I own one of your new Auricon 16 mm sound recording Cameras. It has been giving me very good service and I certainly enjoy using it."
A. M. Pate, Jr., Vice President
Panther Oil and Grease Mfg. Co.
Fort Worth, Texas

"I have used Auricon equipment and have been very well satisfied and pleased with the results obtained."
R. Duhem
Duhem Motion Picture Mfg. Co.
San Francisco, California

"Since receiving the Cine-Voice Camera several weeks ago we have been using it daily in our television work. Frankly it's a very good camera..."
John Faber
WAFM-TV Birmingham, Alabama

"I have completed the initial tests with the Auricon Cine-Voice and I am pleased beyond words."
Lester E. Bernd
Wellsley Hills, Mass.

"We have handled considerable film that has been passed through the Auricon for different ones and...these results have been very satisfactory."
Rudolph Pfeiffer, Sales Director
Kin-O-Lux New York City

"I would like to compliment your organization on the Camera itself. We have taken over 50,000 feet of film with the Auricon, and have had perfect results..."
Don J. Pottratz
WTCN-TV
Minneapolis – St. Paul, Minnesota

"Our camera equipment, includes your Auricon-Pro Camera from which we have had excellent results."
James Alopondis
Hellenic American Pictures Co.
Chicago, Illinois

"I had the pleasure of using the Auricon dual-phono Turntable you sold to the Chicago Natural History Museum...very flexible and efficient turntable."
Mrs. Lillian Gray
Chicago, Illinois

"The Department of Agriculture has tested the Auricon and it is recommended for use."
Wm. H. Campbell, Chief Audio-Visual Aids
Veterans Administration Hospital
Topeka, Kansas

"...Heard a sample of the Auricon sound-on-film...and it was all that could be desired."
Holly Smith
Carolina's Photo Center
Charlotte, North Carolina

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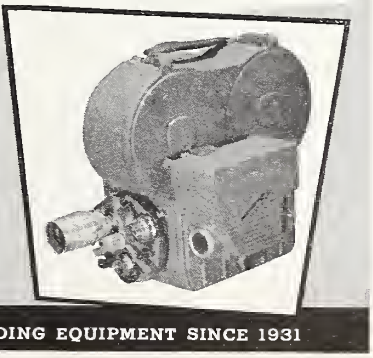

Palm Springs Desert Museum, *Palm Springs, Calif.*
Henry Cyr, *Waterbury, Conn.*
H. R. Dean, *Binghamton, N. Y.*
M. H. Golden, *Hartford, Conn.*
Alfonso Gonzalez, *East Boston, Mass.*
Murray Klein, *Brooklyn, N. Y.*
Mark Lansburgh, *Washington, D. C.*
D. C. Marshall, *Weston, Canada*
Dr. Frank S. Palik, *St. Petersburg, Fla.*
Jerry Biedka, *Chicago, Ill.*
Merton M. Carter, *Petoskey, Mich.*
Tom C. Chapman, jr., c/o P. M., *New York City*
Robert L. Clarke, *Niagara Falls, N. Y.*
George T. Elgin, *Binghamton, N. Y.*
S. W. Cleland, *Dunedin, New Zealand*
Norman W. Glickman, *Brooklyn, N. Y.*
E. A. Powellek, *St. Paul, Minn.*
Otto A. Prier, O. D., *Robinson, Ill.*
William G. Sagady, *Dearborn, Mich.*

David L. Burdick, *Rockford, Ill.*
Dept. of Instructional Materials, *Pleasanton, Calif.*
C. J. Fuchs, *Alberton, South Africa*
T. Goldman, *Montreal, Canada*
Rev. Oral Hart, *Sacramento, Calif.*
Charles J. Kotoun, *Mansfield, Conn.*
Arthur H. Olson, *Oak Park, Ill.*
Edward E. Paul, *Chicago, Ill.*
John R. Shuman, *Minneapolis, Minn.*
Pvt. B. D. Tallis, *Fort Bragg, N. C.*
Albert J. Wagner, *Chicago, Ill.*
M. Dale Weaver, *Porterville, Calif.*
R. H. Yanney, *North Canton, Ohio*

Sam Billis, *Southbridge, Mass.*
P. F. Bolenbaugh, *Hunter, Okla.*
Dr. W. R. Cramer, *Memphis, Tenn.*
Mrs. Leo Dawson, *Washington, D. C.*
W. A. Deutsher, *Brighton, Australia*
Donald W. Kilbrith, *c/o PM, San Francisco, Calif.*
Harry Paul, *San Francisco, Calif.*
J. Donald Shriher, D.D.S., *Los Angeles, Calif.*
Major Harold A. Wicklund, *c/o PM, New York City*
Francis C. Barbush, *Harrisburg, Pa.*
Theodore Bunn, *New York City*
Dr. Edward Hoffman, *Pikesville, Md.*
Arthur Johnson, *Oklahoma City, Okla.*
Albert L. Long, *Coraopolis, Pa.*
Robert A. McGowan, *Saugus, Mass.*

Robert F. Barnard, *Chicago, Ill.*
James Brown, *Mileses, N. Y.*
Clyde Cheatum, *Wichita, Kans.*
Raymond Greenberg, *New York City*
Mrs. J. W. Hornberger, *Youngstown, Ohio*
Dr. Clyde E. Miller, *Pensacola, Fla.*
Theodore Pollock, *Passaic, N. J.*
A. H. Bailey, *Letcher, S. D.*
Marian Crowley, *Milwaukee, Wisc.*
Ray Fahrenberg, *Milwaukee, Wisc.*
Myrtle Gronning, *Milwaukee, Wisc.*
P. L. Grundeen, *Estevan, Canada*
Klamath Camera Club, *Klamath Falls, Ore.*
Arthur F. Schmidt, *Cincinnati, Ohio*
Mrs. H. P. Wise, *Cambridge, Md.*

Gilbert G. Browne, *New York City*
Michael W. Holm, *New Brighton, Minn.*
Prof. Piero Meroni, *Milano, Italy*
George A. Morgan, *Lincolnwood, Ill.*
Marc C. Norton, *Champaign, Ill.*
Oscar A. Olson, *St. Paul, Minn.*
C. Wm. Westafer, *Hopkins, Minn.*
H. Zoulfikar, *San Francisco, Calif.*
Ann Maria Domingos, *Macon, Ga.*
Chris K. Economakis, *New York City*
Mrs. Dick Ellis, *Duncan, Okla.*
Jack Finear, *Rochester, N. Y.*
Jerome Goldberg, *Cicero, Ill.*
Mead Corp, E. L. Scott, *Chillicothe, Ohio*
Leonard S. Miller, *Mattoon, Ill.*
John B. Perry, jr., *Roanoke, Va.*
Alton S. Rowley, *Rochester, N. Y.*
Cletus E. Seitz, *Jackson Center, Ohio*
Rev. Aloysius Balcerak, O.F.M., *Buffalo, N. Y.*
Peter H. Buckley, *New York City*

NEW ACL MEMBERS

A warm welcome is extended to all of the new ACL members listed below. They have been elected to and joined the League since our last publication. The League will be glad to forward letters between members which are sent to us *with a covering note* requesting such service.

Frank J. Chandler, *Wauwatosa, Wisc.*
Elmer Wayne LeRoy, *Denver, Colo.*
Senior High School Art Dept., *Valley Stream, N. Y.*
Selva Raja Yesudian, *Zurich, Switzerland*
Lawrence Deaktor, *Pittsburgh, Pa.*
Charles J. Kirby, *Spencerport, N. Y.*
S. A. MacSween, *Glendale, Calif.*
Oak Ridge Cinema Club, *Oak Ridge, Tenn.*

Dorothy A. Curtis, *Mount Pulaski, Ill.*
M. H. Lynch, *Larned, Kans.*
Leslie J. Masten, *Wilson, Conn.*
Bruce L. Wood, *Rockford, Ill.*
Charles M. Courmier, *New Iberia, La.*
Frank E. Johnson, *Hodge, La.*
Dr. George A. Karp, *Chicago, Ill.*
Federico Schwadtmann, *Maracaibo, Venezuela*
Waldo J. Tastet, *Washington, D. C.*
Eugene Coy, *Kalamazoo, Mich.*
R. A. Damiami, M.D., *Waterbury, Conn.*
Harold H. Doane, *Bloomingdale, N. J.*
Mrs. Audrey Frank, *New Hyde Park, N. Y.*
Mrs. Ernest L. Hann, *Seattle, Wash.*
Gerald W. Kunkle, *Scottdale, Pa.*
Gerald W. Rickard, *Barker's Pt., Canada*
Robert R. Robertson, *Los Angeles, Calif.*
Tom M. Scaperlanda, *San Antonio, Texas*
Ralph E. Snyder, *Ft. Wayne, Ind.*
William S. Woodward, *Phoenix, Ariz.*

Harry Gardner, *Newark, N. J.*
Arthur L. Montgomery, *Atlanta, Ga.*
Jean Schwietzer, *Irvington, N. J.*
V. B. Westfall, jr., *Fallbrook, Calif.*
Louis J. Zavist, *Newark, N. J.*
Giorgio Alliata, *Milan, Italy*
Louis Feldman, *Edgemere, N. Y.*
William Huttman, jr., *Middle Village, N. Y.*
Lloyd E. Weichinger, *River Grove, Ill.*
George Chung, *Reedley, Calif.*
Mrs. Martin Clancy, *Sioux City, Iowa*
Gilberto Colombo, *Milano, Italy*
A. C. Hugh, *Chigwell, England*
Dr. R. V. Perkins, *Pana, Ill.*
M. L. Potter, *Park Ridge, Ill.*
Peter C. Trapolino, *Rochester, N. Y.*
V. N. Wayman, *Indianapolis, Ind.*

James Bagworth, *Union, N. J.*
William Buchele, *Toledo, Ohio*
James F. DeFendis, *Fresno, Calif.*
Gerard Schoenwald, *New York City*
Harry Zielke, *Edmonton, Canada*
Chas. E. Bendorf, *Westmont, N. J.*
John A. Issaris, *Saratoga Springs, N. Y.*
George N. Koutsoukos, *Washington, D. C.*
Adam Kroehle, *Cleveland, Ohio*
Howard B. Meyers, *Evanston, Ill.*
Anthony Roman, *Valley Stream, N. Y.*
Smoky Mountain Movie Club, *Asheville, N. C.*
William L. Zietzke, *c/o FPO, San Francisco, Calif.*
Chas. H. Grounds, *Albany, N. Y.*
Lawrence Hammerstone, *Riegelsville, N. J.*

Odin Hougen, *Whitehorse, Canada*
E. Jarolimek, *Cleveland, Ohio*
Gordon O. Jatzek, *Milwaukee, Wisc.*
Mrs. Lon C. Rice, *Teller, Alaska*
Charles J. Baldwin, *Dallas, Texas*
Claude R. Davenport, *Washington, D. C.*
Anthony Iacovello, *New York City*
Robert F. Koerner, *Berlin, N. Y.*

Dr. Louis H. Kuchera, *Albert Lea, Minn.*
Milton S. Levinson, *Flushing, N. Y.*
Ceicle Vickers, *Hemingford, Neb.*
Robert J. Werner, *Washington, D. C.*
Clyde Whitten, *Binghamton, N. Y.*
Carl W. Judy, *Woodmont, Conn.*
Wm. J. McClintock, jr., *Baltimore, Md.*
Wally Pecoroni, *East Providence, R. I.*
James R. Bernard, *Jersey City, N. J.*
W. Lynwood Heaver, M.D., *New York City*
Mrs. Judy McVey, *Sweet Grass, Mont.*

L. Mould, *Toronto, Canada*
D. F. Nuebling, *Evansville, Ind.*
Ferdinand Welebir, M.D., *Silver Spring, Md.*
Walter F. Westerman, *Rockwell City, Iowa*
Percy I. Estes, *Kansas City, Mo.*
Carl Liebert, *Milwaukee, Wisc.*
Rev. Frederick L. Long, *Paterson, N. J.*
Carmen Mastri, *Chicago, Ill.*
R. D. McKneely, *Sayville, N. Y.*
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James D. Pearson, D.D.S., *Wabash, Ind.*
E. Salmona, *Ismir, Turkey*
Vernon R. Spitaleri, *College Point, N. Y.*
Dr. Frederick Thompson, *New York City*
Marty Badaracco, *Weehawken, N. J.*
Joe Barton, *Omaha, Neb.*
Harold E. Bessey, *Omaha, Neb.*
Ed. Binkley, *Omaha, Neb.*
J. E. Cama, *Brooklyn, N. Y.*
Ralph Cooper, *Bronx, New York City*
Jack W. Elliott, *Klamath Falls, Ore.*

Capt. Edward S. Ikelman, *c/o PM, Seattle, Wash.*
Mike Kobold, *Omaha, Neb.*
John L. Koutsky, *Omaha, Neb.*
J. B. Low, *Omaha, Neb.*
Lyle McBride, *Omaha, Neb.*
Daniel Metliz, *Brooklyn, N. Y.*
Harold C. Ramsey, *Omaha, Neb.*
Orville Reichenberg, *Klamath Falls, Ore.*
Jack Stephan, jr., *Madison, Wisc.*
Carroll Swindler, *Omaha, Neb.*
George L. Wagner, *Omaha, Neb.*
Wayne Wilson, *Omaha, Neb.*
Major Thomas B. Browne, *c/o PM, New York City*
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E. T. Earnest, *Dallas, Texas*
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Hodges H. Honnoll, *Memphis, Tenn.*
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E. J. Ransom, *Lansing, Mich.*
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Roland Wuerth, *Valley Stream, N. Y.*
A. Fleming, *Oregon City, Ore.*
William B. Hanson, M.D., *Minneapolis, Minn.*
Lionel Pasen, *Toronto, Canada*
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Norman J. Tavan, *Mt. Rainier, Md.*
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Dr. Robert B. Camp, *Loveland, Colo.*
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H. Fisher, *Brooklyn, N. Y.*
H. C. Holloway, *Burlingame, Calif.*
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Julio Megre Pires, *Manjacaze, Portuguese East Africa*
F. P. Rose, *Portland, Ore.*
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James W. Armstrong, *Henderson, Ky.*
Andrew J. Bagin, *East Orange, N. J.*
Helen L. Barnes, *West Burlington, Iowa*
Anton F. Hudec, *Cicero, Ill.*
Charles Hyams, *Cincinnati, Ohio*
Geneva P. Leilich, R.N., *Chicago, Ill.*
Victor Nielsen, *Teaneck, N. J.*
Joseph E. Reagan, *Philadelphia, Pa.*
Paul E. Reiss, *Detroit, Mich.*
Ernest D. Schettler, *Salt Lake City, Utah*
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Dr. D. S. Swart, *Portland, Ore.*

I HEARD IT WITH MY OWN EYES!

WILLIAM HOWE, ACL

DID YOU ever stop to realize what a complex concerto spring really is? Have you ever paused to listen to the countless sounds that accompany the Big Thaw? The "Spring Song" is a chorus of literally thousands of unique noises which somehow blend into a vivid, exciting orchestration. A novel and revealing program piece can be made by tracking down the sources of this vernal reveille with your camera.

The novelty of the film should stem from its appeal to your auditory imagination. Your aim: to suggest as many of the characteristic spring sounds as possible with brief human interest shots. Long before the sound track and the dual turntable got into the act, movie craftsmen had learned the many ways of implying sound visually (i.e., the closeup of the steamer whistle, the cuckoo clock, the actor's hand to his mouth to denote a loud call). See how many tricks you can play on the eardrums by showing your film to a group with no accompaniment, indicating the sounds simply by pictures and subtitles.

Too often the amateur filmer considers his equipment limitations as liabilities. There need be no such feeling in making *this* movie. More likely, the very simplicity of your tools may give your film a freshness and impact seldom found in the professional extravaganzas. I need only cite the artistry of the early Chaplin comedies as contrasted with some of today's gilded lemons to establish that point. Movies are still made with imagination and with imagery; let's see how much noise you can make with a lens.

Begin your movie with a brief montage of seasonal nature shots—a blossoming bough, an inquisitive robin, a wind-curried field. Cut to:

The sounds of spring, like familiar songs, have a way of recalling pleasant memories.

Follow with a sequence showing a child sitting by a still pond or pool, tossing pebbles into the water. Intercut a few shots of the youngster's throws with frames of the concentric circles spreading from the stones like sound waves. Fade to the subtitle:

How many memories do you tie up to the rustle of a kite . . . ?

You should have no difficulty in getting a colorful sequence centered around the neighborhood youngsters' efforts to launch their kites on a brisk spring day. Your telephoto will come in handy for closeup of the kites as they climb and dip in midair.

. . . Or the click of marbles in the back lot . . . ?

Round up the aggie experts in your sector and let them put on a heated exhibition at the foot of your tripod. Concentrate on the intent facial expressions, the tensed, grimy hands and closeups of the spinning marbles.

You must listen carefully to catch the soft sibilance of a lawn sprinkler . . .

Set up your sprinkler so that its sprays are back lighted against dark shrubs or trees. If you maneuver observingly around it, you should find the irridescence of a rainbow.

. . . or the reassuring patter of an April shower.

Filming the real McCoy may present a few exposure problems, but a reasonable amount of skylight will enable you to shoot adequate semi-closeups of water splashing from a drainpipe, raindrops dimpling a casual puddle, or your wife opening an umbrella on the front porch. You could well fake this sequence by directing the sprinkler on one of your windows and posing one of the family in indoor silhouette against the dripping pane. However, in staging any shenanigan of this kind, be sure that the drops fall downward not upward.

But you can't miss the clatter of roller skates on cement . . .

Your youngster or some of the neighborhood gang breaking in skates for the spring derby will provide a lively bit of footage. You might cut in a reaction shot of a harassed, wincing mother looking out with hands clapped over her ears as the rollers grind down the driveway.

Nor will you wish to miss the cheery chimes of the ice cream wagon.

Show the wagon in long shot with its Pied Piper following of children, then a closeup of the jingling bells. The possibilities for human interest are unlimited in the string of moppets who respond to the chimes as faithfully as Mohammedans to their muezzin. You can well afford to treat the tots in return for a gallery of bright faces smeared liberally with smiles and ice cream.

Certainly the sharp crack of a bat as it lays out a hit is spring's sweetest music.

A sequence on sandlot baseball will have a strong nostalgic appeal, or the Big League boys will give you a run for your money if you take your telephoto to the ballpark. Inject a little cacophony into the sandlot shots by staging the eternal "He's safe [Continued on page 137]

Here, in a spring-filming plan as fresh as Spring, is a challenge to the imagination of every amateur

Philip Gendreau

THE CLICK OF AGGIES is but one of the countless sounds of Spring which can be caught pictorially. Both viewpoint and lighting here are well selected.

FILMING A FESTIVAL

HELEN C. WELSH, ACL

FRONT LIGHTED ACTION and a background of stately elms made an ideal setting for sequence on Dutch dances. About 25 feet away is good camera spot.

CALL IT WHAT YOU WILL—festival, pageant, parade or tableau—filming a public spectacle is a ringing, and often a widely rewarding, challenge to any amateur movie maker.

Believe me. I know! For last year, at about this same time, I was deep in the planning and later the production of a film on Albany's week-long Tulip Festival. There were, of course, many rewards from this undertaking—of which far from the least was the picture's selection by the ACL as one of the Ten Best Amateur Films of 1950. There were, as well, an uncounted number of headaches, all of which I now seem to have survived. Perhaps if I draw on (not simply recount) my experiences, it may aid you and you in producing your own festival films. It's a grand adventure, really.

THE BASIC COMPONENTS

Long before a foot of film is shot, or even your first plan is plotted, it is truly important to have a clear understanding of the basic components of a public festival. They are three in number: (1) the settings; (2) the actions, and (3) the reactions.

Picture-wise, it may seem that (like death and taxes) the settings will be always with us. Nothing, you may say to yourself, can be (or needs to be) done about them. This, in my experience, is far from the truth. If a setting is extraordinarily attractive, or significant to the theme of the spectacle, it should be pointed up. But if, as so often happens, it is unattractive or distracting, you should watch for this and, by changing your camera positions, make every effort to minimize it.

Part 2, the action presented at a pageant, is regarded by far too many filmers as the only component of importance to the picture. The exhibits, the parade, the dances and the crowning of a new Queen—these (or similar scenes) make up the festival. If I picture them faithfully, I'll have a good picture. Thus goes their reasoning.

The sad truth of the matter is that you most surely will not have a good picture, or even a complete one. In the first place, because of the extended nature of these activities, it is impossible for any amateur to film them all and in their entirety. Your camera runs down in the darndest places, your film runs out at ditto crises, and you end up inevitably with gaps in your stream of action.

Furthermore, the action itself isn't everything in film-telling the story of a festival. Reaction is equally important, both as a true part of the picture and as a lifesaving bridge over the inevitable gaps in the continuity. Look at it this way. Suppose, for a moment, that an elaborate tableau was presented without any audience, a parade without any people crowding the sidelines. Impossible, isn't it! The color and drama of any such spectacle would vanish in the empty air. The living reactions of the audience are integral with the action—both on the street and on your screen.

So, as you approach the production of your picture, keep the three basic components in mind: *setting, action* and *reaction.*

ADVANCE PLANNING

Also before the festival itself, there is much to be done to prepare for filming it. Collect the press notices in a loose-leaf notebook, one item to a page. The loose-leaf feature will make it easy to assemble all the data on individual events when plans for the story begin to take shape. Announcements of committee chairmen usually appear first. Newspaper publicity for the Albany Tulip Festival was an excellent guide, both in filming the events and in preparing the narration for the finished film. If possible, contact the general festival chairman or the Chamber of Commerce of your community. Both these sources will furnish information unobtainable elsewhere. Knowing that you are seriously interested in filming the affair, the chairman will be more inclined to give you access to choice camera positions. And there is no such thing as too much "official" cooperation.

CONDITIONS MAY CHANGE

As you collect and coordinate this advance information, your film plan will begin to take shape and you can check specifically over the ground, noting particularly the good camera positions. You'll be surprised at your lack of knowledge of your own community once you begin to look at it with a movie maker's eye! Sometimes, in spite of securing information in advance, the events do not work out according to plan. This was forcibly brought home to those of us who filmed the Tulip Festival last year.

Two events were scheduled for the parade ground of the park. On Sunday, the Albany Folk Dancers performed a group of native dances. For photographers, the situation was perfect. There was full front lighting on the dancers.

From Memorial Day to the Mardi Gras, picturing a pageant is based on similar principles. A Ten Best winner tells you how

A DOWN ANGLE on your offspring against a background of tulips can be staged as a reaction shot before or after the festival.

a background of stately elms, an enthusiastic audience and a place for movie makers to set up their tripods about twenty five feet from the front row of the costumed dancers. The following Saturday, although the same location was used, the stage was completely turned around by a committee that gave no thought to photographers—even their own! The coronation scene, the high point of the festival, was squarely back lighted; good exposure depended upon a reliable light meter and a place on the north side of the Green where overhanging tree branches helped screen out the direct rays of the sun from the lens.

ADVANCE TECHNICAL PREPARATIONS

Technical preparations should begin with a decision concerning lens requirements. For most outdoor ceremonials the standard lens and at least one telephoto (around 2½ to 3x magnification) are needed, the latter to facilitate the change of viewpoint necessary to good sequencing. Then, if a long focus lens is to be used, a tripod is mandatory. Besides the six sound reasons for *using* one (see Movie Makers for October, 1950), it seems that the three-legged support carries with it an "open sesame" at an outdoor fete. To guards and ticket takers, the tripod indicates a seriousness of purpose which silently opens the way for a front row place often denied the hand-holding camera amateur. Also you will find that the tripod keeps the crowd somewhat at bay, for most people have a healthy respect for those three sharp-pronged legs your camera is resting on.

As a last bit of caution, let me recommend a light meter in good working order. In a park or on a campus where light and shade are often sharply contrasted, or on an open parade ground under strong sunlight, a light meter is a necessary part of the filmer's equipment. Remember, too, that some of the events may extend late into the afternoon, and, as the light begins to taper off, frequent consultation of the meter is again wise.

AT LAST ON LOCATION

The chief difference between most civic festivals and the pageant or tableau on a college campus is one of duration. The day on which the Daisy Chain brings a thrill to Vassar, Rose Day at an Albany college, or the famous Hoop Rolling at Wellesley are illustrative of one-day celebrations. Many communities also have filmworthy events on Memorial Day [Continued on page 130]

CLOSEUPS OF THE QUEEN during the climactic pageantry are best made with a telephoto from decent distance. Shot below is with normal lens from same position, giving greater depth of field.

FIGURES IN FOREGROUND and a frame of branches create an ideal setting for parade which will come to camera from left rear. Such positions should be selected well in advance of action.

HINTS ON DUAL TURNTABLES

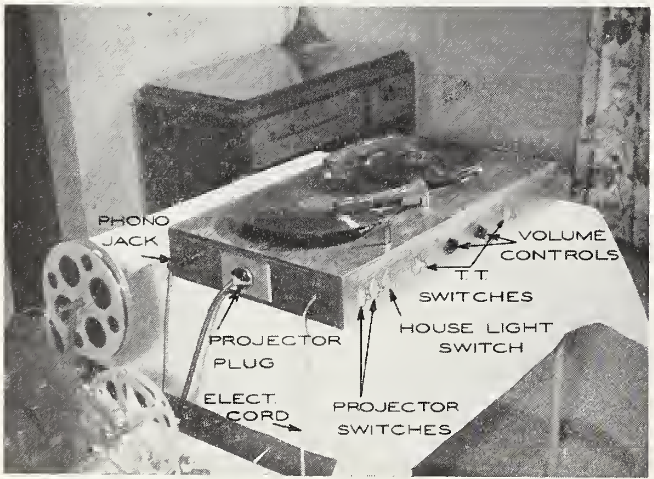
With ingenuity and know-how, this amateur assembled dual turntables for less than $15

JACK E. GIECK, ACL

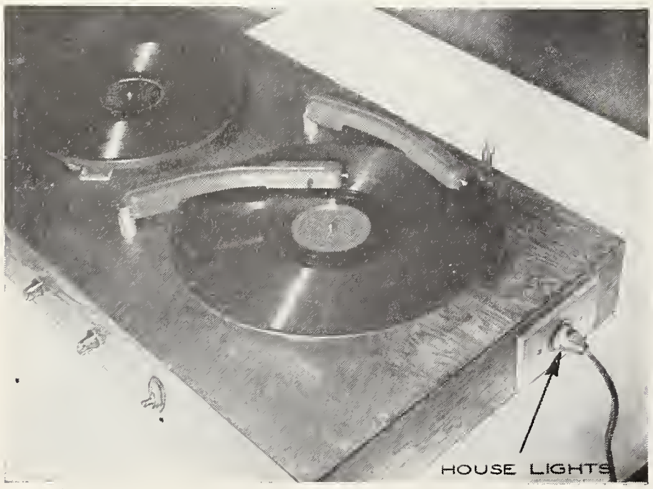
ARE you considering dual turntables as the means of adding sound to your movies—either directly or via magnetic re-recording? Well. if you decide to build your own outfit, you can incorporate a number of features which are not regularly available to amateurs in commercial dual turntable models. And with considerable saving on the pocketbook. For example, the outfit pictured here cost me less than $15. To be sure, it does not provide its own amplifier and speaker; and I must admit it required a little bargain hunting. But it *plays!* Let's concentrate on the design first. Then we will add a few tips on how to be frugal without sacrificing quality—such as playing the disc sound through a radio or your sound projector. But we'll come to that later.

TWO-WAY PICKUPS

As for the turntables themselves, the handiest feature of the design here presented is one which has been used in radio studios for many years—the ability of either pickup to be played on either table, or of both of them to play on the same turntable, as shown in Fig. 1. The latter facility is especially useful in stretching or cutting the length of a musical selection to synchronize its final phrases with the end title of a film.



COMPACTLY HOUSED, author's turntables feature two-way tone arms, light and projector controls, jack to radio amplifier and speaker.



HOUSE LIGHT LINE, feeding from opposite end of unit, is seen above. Two-way tone arms aid in spacing music, doubling up sound effects.

Fig. 1 illustrates how this trick is accomplished. The geometry of mounting any pickup, or tone arm, is simple; the pivot point must be so located that the arc described by the phonograph needle passes through the center of the turntable spindle. For double action, the tone arms and turntables must thus be mounted in such a way that the arc described by each pickup will pass through both turntable centers.

PLACING TONE ARMS

The easiest procedure in carrying out these requirements is as follows. Lay out the turntables so that the largest records you will use (usually 12 inch) will clear each other easily (a 1 inch clearance is suggested). Then, with a compass set for a radius equal to the length of the tone arm (denoted in Figs. 1 and 2 as the length "L"), and using the centers of the turntable spindles as compass centers, describe the arcs which will intersect at the exact points where the tone arm pivots should be located (see Fig. 2). If you do not have a large enough compass, the following alternate method may be used. Place a piece of soft pencil graphite in the needle holder of an unmounted pickup, and, placing the pivot over each of the turntable spindles, describe the aforementioned arcs. A pair of pencils joined by a piece of string may also be used.

If you use plywood as a base for your turntable chassis (as illustrated), we recommend the use of some type of resilient mountings to damp the vibrations of the turntable motors; otherwise, these vibrations will be conducted into the wood, with the latter amplifying them like a sounding board. Shear-type rubber instrument mountings (such as those vended by the Lord Manufacturing Company, but often available through war surplus stores) are excellent for this purpose.

THE WIRING CIRCUITS

The electrical wiring of the author's turntables actually involves three separate and unrelated circuits, as illustrated in Fig. 3. The electronic or sound circuit, shown at the top of the figure, permits mixing or blending the sound from the two pickups. This is useful not only in achieving smooth musical changeovers, but opens a new avenue of sound possibilities; if you purchase a library of sound effect records, these can be blended with background music, or with each other, thus adding to the realism of your movies.

The 110 volt circuits are shown in the lower portion of Fig. 3. Frankly, the switches controlling the projector and house lights were added to my rig as an afterthought, when I found that both my hands were well occupied synchronizing and changing records, with little time left over for the normal projection duties. Placing these switches within finger reach made for a much smoother performance.

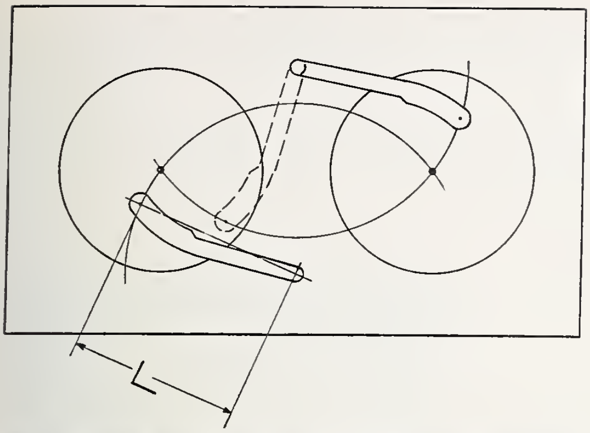


FIG. 1: Diagram above shows how a pair of pickups should be mounted so that each plays on both turntables or both on one.

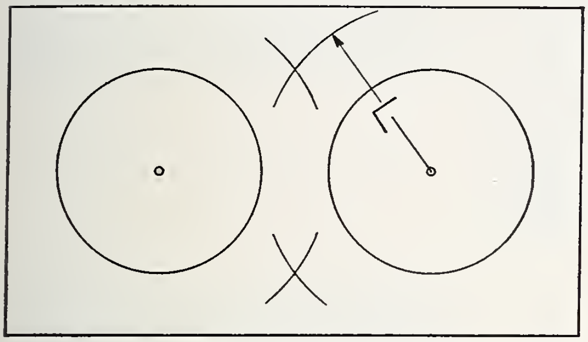


FIG. 2: Pickup pivot points are found by describing compass arcs from table centers. Intersections mark mounting points.

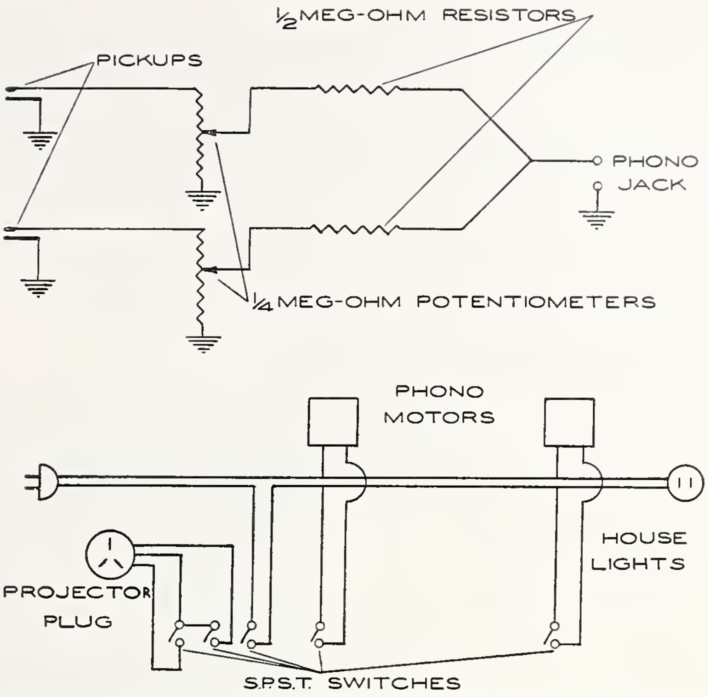


FIG. 3: Wiring circuits of author's turntables are plotted above. Upper diagram shows sound circuit, the lower the hookup of motors, lights, projector.

PROJECTOR CONTROLS

Plugging your house lights into the outlet provided will, of course, be obvious; but your projector will have to be modified slightly to be controlled by the switches located on the turntables. For the outlet and plug to attach the projector control circuit, I used the conventional 3 prong electrical convenience fittings normally employed for electric stoves. I first drilled a ¼ inch hole in the base of my projector to admit the rubber-covered 3-wire cord: the common "hot" wire, going to both the projector motor and lamp switches, was located and one lead of the cable was attached at this point. The other two cable leads are soldered, respectively, to the other (motor and lamp) sides of the projector switches. This arrangement puts the projector control switches located on the turntables in series with the switches on the projector, so that either set of switches will operate the machine. Thus, you can still use the projector without the turntables.

THE RADIO HOOKUP

Hooking up your turntables to play through the radio is not difficult. If your radio is equipped with a jack to receive a phonograph plug, your problem will be somewhat simplified; but a radio serviceman can easily install such a jack if your set lacks one, or perhaps a "ham" friend of yours can show you where to tap into the first amplifier stage.

If you have a combination phono-radio, it is a very easy matter to locate where the leads from the phonograph pickup are hooked into the chassis and to wire a jack in parallel. But, if you do so, you must prevent the phonograph from cutting out your turntables by any of the following methods: (1) putting a switch in series with the phonograph pickup; (2) splicing a ½ meg-ohm resistor in series with same; (3) cutting the phonograph leads loose and attaching a plug to their ends, so that either the phonograph *or* the turntables may be plugged in, or (4) obtaining a special "make-one-and-break-one" jack which will automatically disconnect the phonograph when your dual turntables are plugged in.

With the amplifier and speaker end of your sound system thus prepared, it is a relatively simple matter to hook it up to the turntables. For this purpose you will want a length of inexpensive shielded phono-pickup cable, a little longer than the maximum throw from your projector to screen. This thin cable is surrounded by a knitted copper sheath (which forms one side—the grounded side—of the circuit) which is useful in preventing stray interference (such as the "buzz" from a fluorescent lamp) from being picked up and amplified through your sound system.

Attach a plug to each end of this cable, one to fit the jack on the radio and the other the turntable jack. Winding the cable around a small projection reel, of the type on which film is returned from processing, will prevent tangling and facilitate setting up your equipment.

SAVINGS ARE SIMPLE

Now for a few economy hints. I began by picking up two turntables with motors included at $1.50 each. These were purchased from a "surplus" house and were actually factory rejects which did not run at the prescribed 78 revolutions per minute. With the aid of a fifteen cent stroboscopic disc and a neon lamp, it was determined that one of the turntables operated about 72 r.p.m. and the other at about 84 r.p.m.

The fast table was slowed by correcting the gear ratio of the friction driving gears. This was done easily by reducing the diameter of the motor shaft's metal driving spindle which turns the rubber-tired idler, which, in turn, drives the rim of the turntable. The simplest method of accomplishing this was to run the motor with the turntable removed, holding a piece of coarse emery cloth against the driving spindle.

The slow table was brought up to speed by thoroughly lubricating all working parts [Continued on page 131]

NEW ZEALAND REPORTING!

Short of cameras and still shorter of film, New Zealand's amateurs are still active, enthusiastic—and full of hope for the future

IAN POLLARD, ACL, *Otago Cine Photographic Club, Dunedin*

AMATEUR filming in New Zealand is regarded by many non-filmers as a luxury, only to be indulged in by those with large incomes. This impression has been created by the greatly increased prices of apparatus and film, caused mainly by the distance which New Zealand is from the chief movie manufacturing countries—England and the United States. For, the greater the distance, the proportionately higher are the transportation costs.

EQUIPMENT STILL SCARCE

Also, during the war, there was no cine equipment and precious little film available, so that ACL members will realize that nearly all filmers in New Zealand today are using prewar cameras. Within recent months, a few English-made machines have appeared on the market, but they were soon snapped up at a sum greatly in excess of the list price. My own camera, for example, cost me just over four times the price the original owner paid.

Exposure meters of an infinite variety have been available for some time, ranging from the Weston Master II cine meter, down to the smaller extinction types. Most movie makers here own a meter and make good use of it; but a curious fact is that the manufacturers' given film speeds have to be halved for the Weston instrument; Daylight Kodachrome, for instance, runs at Weston 4. One explanation is that the raw film loses speed during its journey through the tropics to New Zealand, even though it is tropically packed. If any ACL member can suggest a solution, no doubt the editor will publish it.

Eighty percent of filmers in New Zealand do not possess a tripod, and of those who do, perhaps only a quarter of them use it consistently. One movie maker (guess who?) bought a tripod three years ago, when he first acquired a camera, and he has used it to shoot about two reels of film. For some users, tripods are regarded as a nuisance. With others, because of the comparatively few movie cameras seen, the owner feels that enough attention is attracted by the camera, let alone the tripod.

PRICES ARE HIGH

Nearly all camera owners here were able to purchase a new projector some time ago when, before the dollar shortage, American-made models were readily available. To compare prices: my projector was advertised at $75.00, but cost me 42 New Zealand pounds—or, at the then rate of exchange, about $250.00! A reel of film costing $6.50 costs £4.15.0 in New Zealand—or, at the current exchange rate, $14.00. English projectors are now finding their way to the market and they give a good and reliable service; but nearly all makes use a comparatively low powered lamp. As the line current is rated at 230—240 volts, a cumbersome and heavy transformer must be used, if the projector has no built-in resistance.

FILM SUPPLIES: ONE ROLL SEMI-ANNUALLY

Supplies of film have been so scarce that it is a day of rejoicing when a reel of color film, particularly 8mm., is available. I have not once seen a reel of Type A Kodachrome in the 8mm. size: and, to put an end to the matter, no conversion filters have been sold in the shops for many years. In the six months just past I have bought one reel of color film, in spite of a biweekly visit to the local dealer. This was my allocation from a small shipment of French-made Kodachrome. This reel, along with two reels of English-made color film sent by a generous friend in England, is being carefully hoarded for my holiday. It is interesting to note that English color film, processed in Melbourne, Australia, gives a delightful pastel rendition, while U. S. stocks give a crisp sparkling image. What the French film is like remains to be seen. We consider ourselves fortunate if color film is returned from being processed in less than five to six weeks. Monochrome film is processed in Wellington, with a really fast service of seven or eight days.

Very few filmers here add sound to their films either on disc, tape or wire. Once again the cost is the prohibiting factor. The most common way is to play records through a radio-gramaphone and hope that they suit the film as to mood, timing and tempo.

NATURAL SETTINGS ATTRACTIVE

But enough of the "case against." New Zealand is fortunate in having compressed into its small area every tourist attraction that is to be found in any other part of the world. From Dunedin, it is a short three hour flight over the Southern Alps to the Fox and Franz Joseph Glaciers on the west coast of the South Island, a two hour flight to the majestic Milford Sound on the southwest coast, or a six hour flight to Rotorua, the thermal wonderland of this country. Here, geysers, boiling waterfalls and boiling mud pools of every color may be found in abundance.

The atmosphere in New Zealand helps the movie maker, particularly in Central Otago, which is renowned for its clear, dry air. As a result, exceptionally good definition can be obtained, even with 8mm. film. Perhaps the chief favorable factor is the absence here of any really large manufacturing cities which spread their soot and grime for many miles.

PERSONAL FILMS PREFERENCE

The choice of subject matter is no different in New Zealand than in other countries. Family films, news events, vacation-scenic films and documentary records are, in that order, the most popular. And I venture that if a census were taken in, say, ten other countries, the result would be much the same. My own holiday films do not show the popular resorts, as I like to climb and explore in the unmapped and unknown southwest corner of the South Island. My movie camera has its allotted position in my pack, and my ice axe makes a very useful stand when filming at a high altitude.

[Continued on page 129]

FINE FRAMES

The Fine Frames pictured on this page are reproduced directly from the movies of our readers

FINE FOREGROUND graces a long shot from *Letter from Florida,* by E. G. Dittmer, from Lincoln, Neb.

A BRISK ANGLE brightens this churchly closeup from *Le Miracle de Sainte Anne,* by George H. Kirstein, of The Bronx, N. Y. C.

CORNER TO CORNER is the pleasant pattern of this closeup by Bert Seckendorf, ACL, of Brooklyn, for his film *Memory Lane.*

CAMERA POSITION creates perspective in this shot from *Plymouth,* by Oscar Horovitz, ACL, of Boston.

A REFLECTOR lightened shadows in this closeup for *Maid to Order,* shot by Leo Caloia, of Los Angeles.

SEMI-SILHOUETTE suggests menace in this well lighted two-shot created for *The Voice of the Key,* by C. J. Carbonaro, FACL, of Norfolk.

EVERY READER of Movie Makers is cordially invited to submit selected frames for reproduction here. For those accepted, Movie Makers will present each producer with a complimentary copy of "his" issue and the enlarged negative from which his frame is printed.

SUBMISSIONS may be made on either 8mm. or 16mm. film, in strips of 10 frames or more of Eight, 5 frames or more of Sixteen. Please accompany each entry with your name and the name of the picture from which it comes. For best results, readers are advised to concentrate on relatively close shots with a medium range of contrast.

ADDRESS YOUR ENTRIES to Fine Frames Page, Movie Makers, 420 Lexington Avenue, New York 17, N. Y.

SEQUENCING SEQUOIA

FELIX ZELENKA

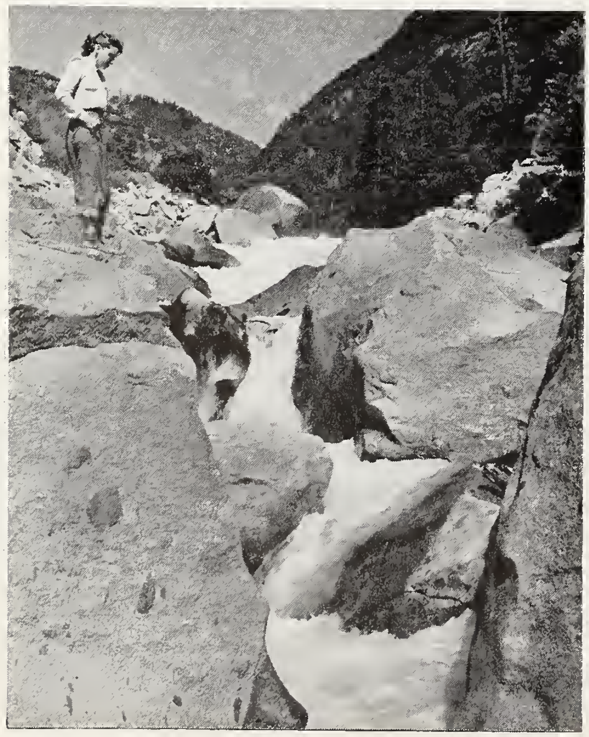
LESS than a century ago, Hale Tharp, as a reward for his friendship, was led by Indians into what is now Sequoia National Park—there to behold one of the great natural wonders of all time. Today, this treasure chest of arboreal splendor has been made easily accessible to the world at large. Adjoining one another, Sequoia National Park and Kings Canyon National Park, often called The Twins, contain 1300 square miles of primeval magnificence, set aside by the Park Service and administered as one unit.

FIRST TO SEQUOIA

Railroads, stage services and United Air Lines are routed to both parks, from Los Angeles or San Francisco. The year-round beauty that borders the Generals Highway, the area's main artery, is, of course, most enjoyable when motoring in your own car. Only thus will the movie maker find the opportunity to halt his upward journey at points of interest for filming at his own convenience.

Entering the park at Ash Mountain gate, the Indian-head sign, representing Chief Sequoyan, makes a picturesque main title background for your filming adventures to follow. A short distance beyond this boundary marker is a ranger checking station. Here a dollar entry fee is paid and you might film the ceremony as an introduction to your reel.

Two and a half miles later is Tunnel Rock, a huge slab of granite that forms a bridge over the road. The filmer should not overlook the possibilities of a scene or two here as the car travels through this arch.



THE KINGS RIVER, a torrent of white water tumbling through a rocky gorge of Kings Canyon Park, is flanked by the highway.

TAME BUT TOUCHY, says the author, are the mule deer wandering through Giant Forest Village in search of a daily handout.

HOSPITAL ROCK CAMP

Some three miles later is scenic Hospital Rock. Here a public campground and another ranger station are located. The white water of the middle fork of the Kaweah River rushes past this favorite retreat of the fishing sportsman, where once a large Indian village was located. Of interest is the huge boulder used as a house by Chief Chappo of the Kaweah tribe of Yokut Indians. In later years, as a shelter for injured pioneers, this charcoal-blackened refuge became known as Hospital Rock. A footpath to the river and bridge affords many attractive picture possibilities.

GIANT FOREST VILLAGE

Approximately fourteen miles from the Indian-head marker you arrive at the western extremity of the Sequoia belt of big trees. Two and a half miles later, at an elevation of 6,412 feet above sea level, is the Giant Forest Village. Located here are a ranger information station, a service station, coffee shop, store, cabins and housekeeping cottages at Camp Kaweah. During the busy season of the summer months reservations should be made in advance to avoid possible disappointment. Less than a mile straight ahead is the Giant Forest Lodge with American and European plan accommodations in cabins or tent bungalows.

WHAT TO FILM

Perhaps one of the most appealing sequences of your Sequoia shooting will be on feeding the tame mule deer which wander throughout the camp. Though these animals are generally considered meek and shy, the older bucks, who make a daily habit of begging for a handout, can be surprisingly nasty when annoyed. Avoid teasing or molesting them in any way, and they will supply you with an abundance of exciting footage.

Shelled peanuts are an attractive delicacy for the bushy, brown-striped chipmunk and the gray squirrel. With patience and a supply of this tasty delight, it is a simple matter to obtain scenes of these nervous creatures daintily feeding out of your hand.

Home of the Big Trees, oldest of Earth's living things, Sequoia National Park is a challenge to every cameraman

Photographs by Felix and Nikki Zelenka

SEQUOIA
NATIONAL PARK

MORO ROCK AND CRESCENT MEADOW

The Moro Rock and Crescent Meadow road is an easily traveled route with no steep grades. Winding through the heart of the Sequoia belt. it ends at the parking area near the Crescent Meadow.

Less than a mile from Giant Forest Village the road passes Auto Log, a huge fallen monarch so large that an auto may drive onto it. At Hanging Rock, about two miles from the village, a trail leads 200 yards from the road to a boulder poised precipitously on the edge of a 1000 foot drop. This is Moro Rock, one of the great monoliths of the Sierra Nevada.

The quarter mile climb to its summit is recommended for a score of dramatic compositions. Steps and a trail cut into the very granite of Moro rise 300 feet to the top at an elevation of 6,719 feet. Several benches along the walk offer excellent views while you catch your breath.

Tunnel Log, two and a half miles from the village, is a giant Sequoia, 275 feet long, that fell across the road in 1937. A tunnel eight feet high and seventeen feet wide has been cut into the log so that the road continues beneath it. Film a sequence as one of your party stands atop the giant log and your car passes through. Trails from Crescent Meadow lead to Tharp's Log where once this pioneer made his home in a fire-hollowed and fallen big tree. Still another trail joins Crescent Meadow with the start of the High Sierra trail to Hamilton Lake and Mount Whitney, a saddle trip of great beauty.

THE GENERAL SHERMAN TREE

Following the Generals Highway again. at a distance of about two miles from the village is the General Sherman Tree, largest of the Se-

[Continued on page 131]

AN ANCIENT ACCIDENT left Tunnel Rock spanning Sequoia's highway like a modern sculpture. The site is 2½ miles from gate.

GIANT FOREST VILLAGE, hub of activity in Sequoia National Park, is fourteen miles from Indian-head sign (up left) at Ash Mountain Gate.

THE TUNNEL LOG, a fallen 275 foot giant, straddles the park highway to create an interesting sequence of your car driving through arch.

HUMBLED BY HISTORY, the Fallen Monarch in General Grant Grove has been a timberman's cabin, a saloon and a stable for U. S. cavalry.

Talking about Movies

•

It's the Camera that makes the difference in your 8mm films!

•

The same film, filters, types of lenses, lighting techniques, etc. used by 16mm fans, are available to you. And for the main item in any movie-maker's kit . . . the *camera* . . . try any one of these fine 8mm Bell & Howell Cameras. You'll find them full-fledged brothers of the famous Bell & Howell "16's"!

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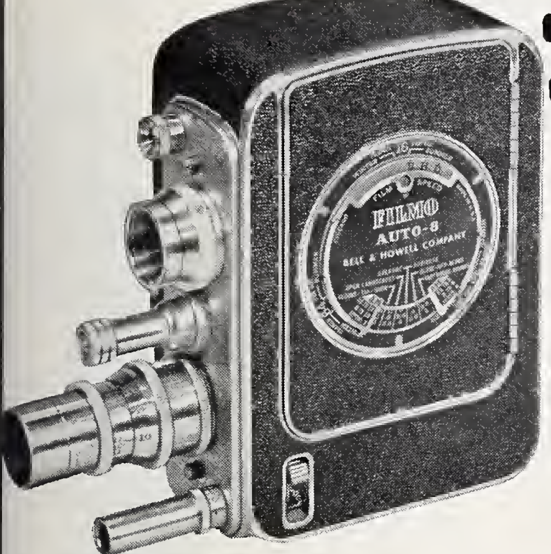
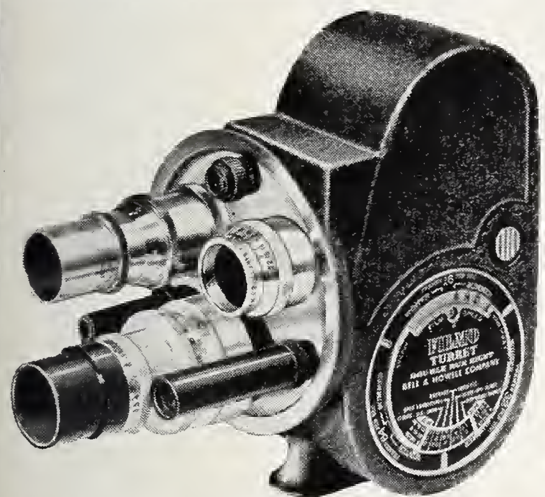
Or the easy-to-use 172-B . . .

. . . features convenient magazine loading. It also has 5 operating speeds (including true slow motion), positive type viewfinder, single frame release, exposure guide, film footage indicator. That's a *real camera!* With ½-inch f/2.5 Filmocoted lens, $139.95.



But the man who owns the Auto-8 . . .

. . . has all the advantages of the 172-B camera, plus the versatility offered by *instant* lens change. The quick-turn 2-lens turret has lens-matching positive type viewfinders and a critical focuser. With this camera there's no excuse for anything "getting away" . . . with right lenses you're ready for anything. With ½-inch f/2.5 Filmocoted lens only, $169.95.



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- Critical focuser

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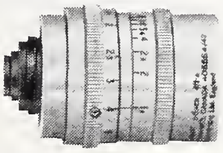
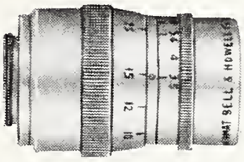
A word about 8mm lenses . . .



0.5-inch f/1.4 Taylor Hobson Cooke $144.95

1-inch f/1.9 B&H Super Comat $89.95



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The Clinic

LINE VOLTAGE LOSS

Here's another tip to add to my February item on using relatively new flood bulbs to be sure of accurate color values during indoor filming.

Another source of color temperature trouble may be a drop in line voltage, which will be especially noticeable if your lamp line is plugged into a house circuit on which other of your electrical facilities are drawing. Therefore, for those filmers blessed with an electric stove, I suggest plugging the main lamp line into the service outlet socket on the stove. Connected to your fuse box with special heavy wire, this circuit offers a minimum of voltage loss.

Herbert A. MacDonough, ACL
Binghamton, N. Y.

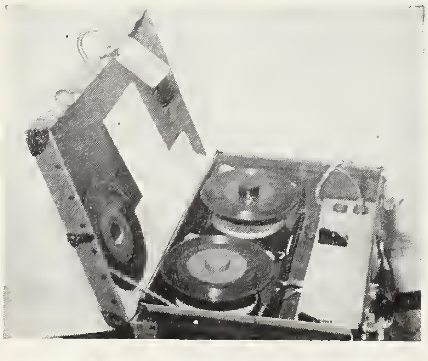
Could be; but our impression is that the major advantage of this arrangement would be a marked increase in the number of flood lamps which could be carried safely on the one outlet.

With the standard wall outlet (fused at 15 amperes), the safe limits are 4 of the 375 watt medium beam lamps or 3 of the No. 2 photofloods. Plugging through the heavy line of the stove (which is fused at from 30 to 40 amps.) would raise these safe limits to at least 9 of the 375's or 7 of the No. 2's.

As for changes in color temperature created by line voltage drops, Eastman Kodak states in their booklet, *Filter Data for Kodak Color Films,* as follows: "The color temperature of a tungsten filament lamp designed for operation at 115 volts increases (changes) about 10° K for each increase (or decrease) of 1 volt. Variations of less than 100° K ordinarily do not produce a serious change in color rendering."

45 RPM DUAL TURNTABLES

I thought some of our readers might be interested in a double turntable outfit I have assembled for playing 45 rpm records. It consists of two of the standard RCA-Victor automatic record changers ($12.95 each) set in a fibre case and connected in the usual manner through individual volume controls. However, plug receptacles are provided so that the record players may be removed at any time for other uses.



TWIN RCA 45's, hooked up in a single case, create dual turntables for your LP records.

These record changers are handy inasmuch as the program can be lined up ahead of time and successive records played on the turntable merely by pressing the release button.

Lester F. Shaal, ACL
Providence, R. I.

* * *

AMONG THE USEFUL camera accessories, a tripod and exposure meter will be found near the top of the lists of most serious amateurs.

* * *

SHUTTER SPEEDS VARY

Mr. Roland Beach, of Rochester, N. Y., had a very interesting suggestion in *The Clinic* for February concerning the use of a continuous shutter speed adjustment (instead of diaphragm changes) in filming sunsets.

While, as he says, the Bolex H cameras have this valuable feature of continuous shutter speed adjustment, before we use this arrangement for increasing or decreasing exposure we must decide whether the camera is to be used in normal continuous run or at single frame. The reason for this is that the shutter speeds obtained in the two operations are different, as will be seen in the following table:

H-8 and H-16 SHUTTER SPEEDS
in CONTINUOUS-RUN MOVIES

1/20	second	at	a	speed	of	8	fps
1/30	"	"	"	"	"	16	"
1/45	"	"	"	"	"	24	"
1/60	"	"	"	"	"	32	"
1/120	"	"	"	"	"	64	"

However, for pictures shot using the single frame device, the exposure times cannot be estimated according to this table. For the H-16 camera and with the continuous-run speed dial set at 8 fps, the actual exposure will be 1/20 of a second. With the speed dial set at all other continuous speeds, the single frame exposure time will be 1/25 of a second. For the H-8 camera, under exactly similar conditions, these single frame exposures become 1/18 and 1/20 of a second.

While changing the shutter speed to change the exposure is all right when the camera is used in continuous run, the same effect in making single frame exposures can be obtained only by changing the diaphragm of the lens.

Ernst Wildi, ACL
Manager
Technical Department
Paillard Products, Inc.
New York City

LONG LIFE LAMPS

In connection with your February *Clinic* item called *New Lamps, Best Color,* about three years ago I began to be concerned over the expense and inconvenience of the standard photoflood bulbs "blackening out" so quickly.

As an experiment I purchased two 500 watt 3200° Kelvin tungsten bulbs manufactured by General Electric primarily for professional color photography. I have used these same two bulbs continuously since then, with no apparent drop in their color temperature nor loss in brilliance. Further, I never could see any difference in their color rendition and that created by the photofloods.

Homer E. Carrico, ACL
Dallas, Texas

The GE lamp referred to by member Carrico is the PS-25 in the 3200° K line; designed for use on a 115 volt circuit, it has the standard medium screw base and a rated life of 60 hours. The approximate list price is $.70 each without tax.

However, as its name indicates, the lamp gives off light rated at 3200° Kelvin in the color temperature scale. As such, it is ideally suitable (for use without a filter) only with such emulsions as 16mm. Ansco Color Tungsten Type, 16mm. Kodachrome Type B (for professional use only), and Kodak's Ektachrome Type B sheet film.

Used with Kodachrome Type A film—which is color balanced at approximately 3400° K to suit photoflood light—the 3200° K lamp will produce accurate color only with a Wratten 82-A filter on the lens. Ansco Color Tungsten Type, on the other hand, when used under the 3400° K light of photofloods, is at its best with Ansco's UV-15 filter.

CONTRIBUTORS TO

The Clinic are paid from $2.00 to $5.00 for ideas and illustrations published.

Your contributions are cordially invited. Address them to: *The Clinic,* Movie Makers, 420 Lexington Avenue, New York 17, N. Y.

Please do not submit identical items to other magazines.

TALKING OF THE TEN BEST

In which three points of importance in the contest's judging are discussed and analyzed

JAMES W. MOORE, ACL

"DID you know," our visitor remarked, "that the League is being charged around the clubs with favoring record films over those with a story? In the Ten Best contest, that is."

We didn't know it, and the report surprised and a little shocked us. Our visitor had been a member and friend of ACL for years. He was a good movie maker, especially of story films, and an active member of two strong movie clubs in New York City. So we had confidence in his judgment. We knew he would not pass on such a report unless he felt it was important.

"Do *you* believe that's true?" we asked him. "Do you believe that we favor record films and hold story films in disfavor?"

"No," he said. "No, *I* don't. But that's what some of the boys are saying around the clubs . . . Maybe you ought to do something about it."

We thanked him and said we'd keep it in mind. Perhaps a month passed then before we received *the* letter. It came from another member and friend of the League, also a competent story filmer and also an active member of a couple of movie clubs. But this time the locale was in the midwest, Kansas City to be exact. He wrote in part:

"Somehow, recently, I got started looking over your Ten Best selections for the past few years, and what I *think* I see there worries me. After some discussion with different fellows in the clubs, I feel that somewhere along the line you guys are 'missing the boat' on what constitutes a movie. I'm afraid you're putting emphasis on record filming and overlooking creative efforts entirely.

"What convinces me of this are some of the past winners you have chosen for honors, such as a masterful job of recording a volcano, a slow motion recording gem, a single frame recording effort and now a beautiful job of extreme closeups of birds . . . Recording efforts, all of them!

"Maybe you are right and I am wrong. But to me, *creative* filming—in which I can be made to see and feel sorrow, happiness, fear or laughter—is the true medium for the future of amateur movies. As far as you honestly can, the ACL should *encourage* such creative filming—instead of record films—with its Ten Best awards."

Well! Here, in slightly different words, was the same charge concerning the Ten Best that we had heard a month earlier. To wit: the ACL, in its Ten Best contest awards, favored the record film and held in disfavor a story (or creative) film. We knew in our hearts that this wasn't so; we felt sure that the contest figures would disprove the charge; and we decided then and there to "do something about it." For, besides this record-versus-story controversy, there had been over the years a couple of other misunderstandings concerning the Ten Best contest judging. It seemed about time to get them all out for an airing.

On the record-versus-story problem, we felt sure that there was a very simple answer. So simple, in fact, that it was apparently and largely overlooked in any discussion of the matter. This answer goes as follows:

The ACL, in conducting the Ten Best contest, invites amateurs everywhere—domestic or overseas, 8mm. or 16mm., members or non-members of the League—to enter the competition. As such, the contest film entries should represent a reasonable cross-section of the subject matter treatment favored by a majority of amateur filmers. If it should happen that the majority of amateurs favored the record film treatment, it was then reasonable to expect that the majority of contest entries would be of that type. And, in turn, if the majority of entries *were* of that type, it was again reasonable (not to say inevitable) that the majority of films honored would be record films.

There was the answer. But it was an answer based on a supposition and arrived at through logic, a method of reasoning which rarely convinces anyone emotionally opposed to the conclusions drawn. It would be far better, we knew, to get down to the facts and figures. These things people understood and, for the most part, believed in.

And so we got down to the facts and figures, and they are presented herewith. What we did was to take our film records (which are extensive and accurate) for the past five years of ACL activity. From these card files we first computed (by percentages) the ratio of record films to story films in *all* of the pictures seen in each year's contest. Referring then to our annual contest awards, we computed the same ratio among the films honored. The detailed results will be seen in the table on this page. But it may be instructive to highlight here some of the facts which these figures reveal.

(1) As we suspected—and as *any*one should suspect who is experienced and informed concerning amateur movies—by far the majority of amateurs *do* make record films. This has been evident year after year in the League's work. Over the five years sampled, for example, the ratio of record to story films among *all* films seen by ACL stands at 83% record, 17% story. Under these circumstances, it is obviously inevitable that, in the Ten Best awards, more record subjects will be honored than will the story type.

(2) *However*, as we also suspected, nowhere near the same ratio of record-to-story is maintained among the films honored by the ACL. This again is consistently true year after year—and sometimes strikingly so. The average for the five years stands at 62% record films honored (as opposed to 83%

[Continued on page 137]

	ALL FILMS SEEN		FILMS HONORED	
YEAR	RECORD	STORY	RECORD	STORY
1946	75%	25%	68%	32%
1947	91	9	71	29
1948	84	16	56	44
1949	85	15	40	60
1950	82	18	73	27
AVERAGE	83	17	62	38

WILL THEY FIT MY CAMERA?

ROBERT T. KREIMAN,
Manager Personal Equipment Dept., Bell & Howell

MEASURING from 0.7 of an inch to 4 inches in focal length, the five lenses above offer T-stop calibrations and uniform step magnification.

BROADLY speaking, Bell & Howell's answer to the big question at the head of this article is a simple one. It comes in two parts:

(1) All Bell & Howell and Taylor Taylor Hobson ("Cooke") lenses made for 16mm. cameras have standard C mounts. This means that they can be used *without an adapter* on all 16mm. cameras save those manufactured by the Eastman Kodak Company. They *cannot* be adapted for use on the Eastman cameras. (2) All B&H and TTH 8mm. camera lenses are mounted for use on Bell & Howell cameras only. They *cannot* be adapted for use on 8mm. cameras of any other make. . . . End of answer.

This, surely, simplifies the problem to its barest essentials—perhaps too much so. For there are a number of other aspects on which the amateur should be informed in making an intelligent accessory-lens selection. (We are assuming that you already have on your camera a lens of standard focal length; what you're interested in now is, say, the addition of a wide angle or a telephoto, or both.)

THE LENSES AVAILABLE

To begin with, you will want to know what lenses (what speeds and what focal lengths) there are to choose from. Here at Bell & Howell the choice is a broad one, being comprised of lenses manufactured by our own company and those ground by our well known British associate firm, Taylor Taylor Hobson, makers of the famous Cooke objectives. Fig. 1 presents a table of all such lenses, together with the cameras on which they may be used.

B&H and TTH Lenses for 16mm. Cameras -- All Filmocoted				Fit directly, without adapters, on:
0.7"	f/2.5	B&H Super Comat	Foc. Mt.	Bell & Howell 70-A (above Serial No. 54090) Bell & Howell 70-D, E, G, J, DA, DE, DL, S Bell & Howell Auto Load Bell & Howell Auto Master Bolex H-16 Revere 16 Revere 26 Auricon Pro Auricon Cine Voice Victor: Model 3 (above Serial No. 36885) Model 4 (above Serial No. 20026) Model 5 (above Serial No. 52151) Grover G.S.A.P. Keystone: all 16mm. models Morton Soundmaster Pathe Super 16 Maurer 05 Nord Professional
1"	f/2.5	B&H Comat	Univ. Foc.	
1"	f/1.9	B&H Super Comat	Foc. Mt.	
1"	f/1.4	TTH Ivotal	" "	
2"	f/3.5	B&H Telate	" "	
2"	f/3.5	TTH Kinic	" "	
2"	f/1.4	TTH Ivotal	" "	
3"	f/4	B&H Telate	" "	
3"	f/4	TTH Telekinic	" "	
4"	f/4.5	B&H Telate	" "	
4"	f/4.5	TTH Telekinic	" "	
6"	f/4.5	B&H Telate	" "	
6"	f/4.5	TTH Telekinic	" "	
B&H and TTH T-Stop Calibrated Lenses for 16mm. Cameras				
0.7"	T 2.7 (f/2.5)	B&H Super Comat	Foc. Mt.	
1"	T 2.1 (f/1.9)	B&H Super Comat	" "	
2"	T 1.6 (f/1.4)	TTH Ivotal	" "	
2.8"	T 2.5 (f/2.3)	TTH Panchrotal	" "	
3"	T 4.5 (f/4)	TTH Telekinic	" "	
4"	T 2.5 (f/2.3)	TTH Panchrotal	" "	
4"	T 5.1 (f/4.5)	TTH Telekinic	" "	
B&H and TTH Lenses for 8mm. Cameras -- All Filmocoted				Will fit the following B&H Cameras:
0.5"	f/2.5	B&H Comat	Univ. Foc.	Sportster Companion Tri Lens 8 172 B 172 A (Auto 8)
0.5"	f/1.9	B&H Super Comat	Foc. Mt.	
0.5"	f/1.4	TTH Ivotal	" "	
1"	f/1.9	B&H Super Comat	" "	
1"	T 2.1	B&H Super Comat	" "	
1.5"	f/3.5	B&H Comat	" "	
1.5"	f/3.5	TTH Anastigmat	" "	
2"	f/3.5	B&H Telate	Foc. Mt.	Sportster and Companion Tri Lens 8
2"	f/3.5	TTH Kinic	" "	
2"	f/1.4	TTH Ivotal	Foc. Mt.	Sportster and Companion
2"	T 1.6	TTH Ivotal	" "	

FIG. 1: B&H and TTH Cooke lenses for all 16mm. cameras save Cine-Kodaks are listed in upper section. The 8mm. camera lenses fit only on Filmos.

Bell & Howell Company surveys the 8 and 16mm. lenses offered the amateur in their B&H and TTH formulas . . . Third of a series

FIG. 2: Here are the various B&H lenses in combinations on Filmo 70-DL turret without creating physical or optical interference.

LENS COMBINATIONS which can be mounted on the B&H 70-DL turret head without interference by the longer lenses with the fields of the shorter lenses.							
Shortest lens on turret	B&H lenses which may be used on 70-DL turret with shorter lenses listed at left. Lenses in these columns are to be focused on infinity (which reduces their length to the minimum).						
0.7" f/2.5	1" f/1.9	2" f/1.4**	2" f/3.5	2.8" T 2.5÷	3" f/4	4" f/4.5÷	
1" f/1.9		2" f/1.4**	2" f/3.5	2.8" T 2.5÷	3" f/4	4" f/4.5	
2" f/1.4			2" f/3.5	2.8" T 2.5÷	3" f/4	4" f/4.5	
2" f/3.5				2.8" T 2.5÷	3" f/4	4" f/4.5	6" f/4.5
2.8" T 2.5					3" f/4	4" f/4.5	6" f/4.5*
3" f/4						4" f/4.5	6" f/4.5
4" f/4.5							6" f/4.5

÷ With sunshade and/or filter removed
* Telate only
** With 2.8" T 2.5 lens removed

LENS COMBINATIONS which can be mounted on the B&H Auto Master turret head without interference by the longer lenses with the fields of the shorter lenses.							
Shortest lens on turret	B&H lenses which may be used on Auto Master turret with shorter lenses listed at left. Lenses in these columns are to be focused on infinity (which reduces their length to the minimum).						
0.7" f/2.5**	1" f/1.9**	2" f/1.4	2" f/3.5	2.8" T 2.5	3" f/4	4" f/4.5	6" f/4.5*
1" f/1.9		2" f/1.4	2" f/3.5	2.8" T 2.5	3" f/4	4" f/4.5	6" f/4.5
2" f/1.4			2" f/3.5	2.8" T 2.5	3" f/4	4" f/4.5	6" f/4.5
2" f/3.5				2.8" T 2.5	3" f/4	4" f/4.5	6" f/4.5
2.8" T 2.5					3" f/4	4" f/4.5	6" f/4.5
3" f/4						4" f/4.5	6" f/4.5
4" T 2.5	May be used with any other one lens						
4" f/4.5							6" f/4.5

* Sunshade must be removed
**Place viewfinder objective in position farthest from 2.8" lens

FIG. 3: Similar lens combination data for Auto-Master turret is presented at left. To shorten focal length, set all at infinity.

THREE SEPARATE SERIES

Although the 16mm. camera lenses are listed in this table in order of their focal lengths, this large assortment can be broken down into three distinct series or families of lenses.

The Bell & Howell (Comat and Telate) lens series, with focal lengths from 1 to 6 inches, includes six of the finest domestic optics money can buy.

The Taylor Taylor Hobson Cooke compact telephoto (Telekinic) series combines the optical quality for which Cooke lenses have long been preferred in Hollywood with a compact design which makes them highly adaptable for use on turret cameras. This set of four telephoto lenses includes focal lengths from 2 to 6 inches.

The already famous "New Family" of B&H and TTH superspeed lenses, which offers the highest degree of correction in lenses of comparable focal lengths ever developed for 16mm. filming, includes the .7 inch *f*/1.5 B&H Super Comat; the 1 inch *f*/1.4 TTH Ivotal; the 2 inch *f*/1.4 TTH Ivotal; the 2.8 inch T/2.5 TTH Panchrotal and the 4 inch T/2.5 TTH Panchrotal. In spite of their great speed, all of these new lenses except the 4 inch T/2.5 can be used on the turret of any B&H camera and most other turrets without interference.

POSSIBLE LENS COMBINATIONS

However, because of the compact design of many camera turrets, as compared with the size of the new speed telephoto lenses, a wide angle lens may photograph the end of a large telephoto lens located next to it on a camera turret.

Figs. 2, 3 and 4 show which lenses can be used together on the turrets of the Bell & Howell 70-DL, Bell & Howell Auto Master and Bolex H-16 [Continued on page 132]

News of the Industry

Up to the minute reports on new products and services in the movie field

Berndt exhibit The historical collection of motion picture cameras owned by Eric M. Berndt was featured at a recent meeting of the Los Angeles Cinema Club in California. Mr. Berndt has been collecting early cameras for a period of 25 years and he states that he is always in the market for old movie cameras and projectors. He can be reached at Berndt-Bach, Inc., 7377 Beverly Boulevard, Los Angeles 36, Calif.

J. S. Exner

CAMERAS OF YESTERDAY

E. M. BERNDT, center, discusses an item from his collection with officers of the Los Angeles Cinema Club. Looking on are Dr. Harold L. Thompson, Harold C. Ramser and Richard Reed, president.

New Kodaguides Eastman Kodak Company has issued two new exposure guides—a redesigned Movie Kodaguide for both black and white and color work indoors and out and a Snapshot-and-Flash Kodaguide for still photographers. Indoors, the Movie guide now includes directions for using the popular bar-type lights, as well as conventional flood units.

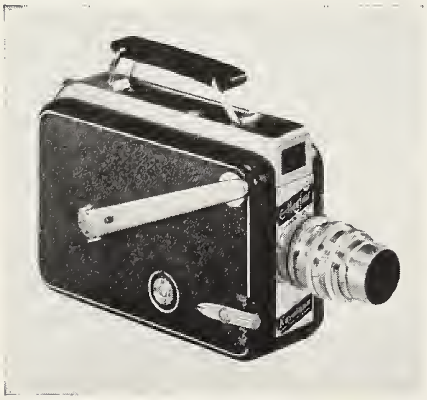
Tenplus gloves Washable white gloves, made of rayon tricot, are offered by The Tenplus Company, 43L Garden Drive, Roselle, N. J., for use in protecting film during handling and editing. Priced at $1.98 a pair, they come in small, medium and large sizes.

New Keystones Culminating five years of intensive postwar research and development, Keystone Manufacturing Company, Boston, Mass., announces its new line of movie cameras and projectors. The Riviera is an 8mm. magazine camera in both single lens and turret styles; the 1951 Olympic, an 8mm. roll film camera, has a new type of exposure guide and improved mechanism for drop-in loading of film; the Mayfair is a 16mm. magazine model, and the new Criterion is a deluxe 16mm. roll film camera with turret.

Featured on all these Keystone cameras is a built-in viewfinder for the wide angle lens, and a top speed of 48 or 64 frames per second.

The new Regal 8mm. (Model K109) and the new Belmont 16mm. (K161) projector-editor-splicer make editing simpler. The splicer is concealed in the base of the projector, to be pulled out when needed. Another innovation is a lamp plug put in the base of the projector for hookup with a table lamp. An interlocking switch turns off the lamp when the projector goes on and vice versa.

Robert C. Berner, sales manager of Keystone, states that the average price of the new models is actually lower than the models they succeed, a saving made possible by the substantial increase in sales of the entire Keystone line. These new instruments will be available in about two to three months, the company states.



THE MAYFAIR, a 16mm. magazine model, one of four new cameras offered in 1951 by the Keystone Manufacturing Co. of Boston, Mass.

R. S. Peare General Electric announces the death of Robert S. Peare, vicepresident of GE in charge of public relations and advertising policy, on March 19 in Schenectady, N. Y. In 1946 Mr. Peare received an award from the National Association of Public Relations Counsel, Inc., as having made "the greatest contribution in the past year toward improvement of the techniques and application of public relations from the professional and ethical standpoint." Mr. Peare had been with General Electric since 1922.

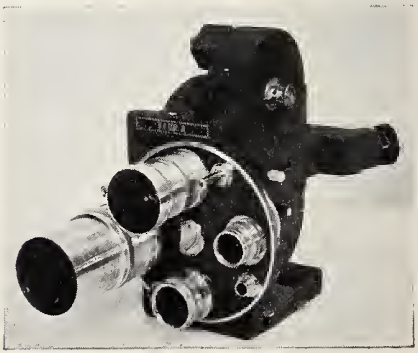
New Par turret Par Products Corporation has introduced a new four lens turret and rackover for Bell & Howell series 70 cameras. The turret features full frame, ground-glass focusing through the taking lenses, a filter slot for behind-the-lens filters and a focus compensator that assures critical focusing with one, two or no filters in use. The turret is available with or without the rackover. It accommodates simultaneously four lenses, from wide angle to telephoto, without interference, and includes a positive turret indexing mechanism and a "constant apparent field" viewfinder system.

Further information may be had from Par Products Corporation, 926 N. Citrus Avenue, Hollywood 38, Calif.

New home Official Films, Inc., has moved all its facilities into a new building in Ridgefield, N. J. Located at Linden and Grand Avenues on U. S. Route 6, the structure now houses the sales office and shipping department, making it possible to cut delivery time on orders by one or two days.

John W. Scott Eastman Kodak Company announces the death on March 23 of John W. Scott, a production consultant on the Kodak Company's executive staff. Mr. Scott had been associated with the company since 1918 and in 1923 joined the sales department for special work on the new Cine-Kodak camera. In 1939 he coordinated the Eastman Kodak Company exhibits at the New York World's Fair.

Tiffen news The Tiffen Manufacturing Corporation, 71 Beekman Street, New York City, is now supplying two screw-in type adapter rings to fit the new line of Kern-Paillard Visifocus lenses. One adapter ring, accepting the Series V filters, will fit all the new Visifocus lenses except the 6 inch *f*/4; for this lens a Series VI screw-in adapter ring



A 4 LENS TURRET for Filmo series 70 cameras is now offered by Par Products, of Hollywood.

is supplied. List price for the Series V is $1.40. with a companion lens shade offered at $1.75. The Series VI ring is $2.40, and the appropriate lens shade lists at $2.00.

Tiffen also offers a stainless steel ruler, marked in 32nds of an inch and in ½ millimeters. Called the Tiffen Pocket Rule, it is 6 inches long and is equipped with a clip for handy pocket carrying.

Enteco The United States armed forces are being supplied with the products of Enteco Industries, Inc., of Brooklyn, N. Y., it is reported, particularly lens hoods, filters, adapter rings and special precision optics. So far, Enteco states, this military work has not affected its output for civilian use.

Stills wanted Robert Brightman, editor of *Good Photography,* has issued an appeal for well written and illustrated articles on photographic subjects for use in the 13th edition of that publication which is to appear early this coming summer. Color transparencies which are suitable for cover use also will be considered, as well as prints for the Salon section.

Mr. Brighton also states that *Photography Handbook, No. 15* is in the market for material concerned with how-to-do-it and how-to-build-it items relating to photography, as well as prints for its Salon section. Further details concerning rates and requirements may be had from Mr. Brightman, 67 West 44th Street, New York 18, N. Y.

RCA campaign RCA Victor Division of the Radio Corporation of America has launched a campaign to conserve critical materials, called the "Triple S" drive, the theme of which is "Save materials—Save jobs—Serve your Country." Heart of the drive is an expanded and accelerated employee suggestion program for ideas in cutting waste and using available materials in place of those in tight supply.

EBF in T. H. Wadsworth's in Honolulu has been named as exclusive distributor in the Hawaiian Islands of Encyclopædia Britannica films and filmstrips, it has been announced. Gale Mobley will be in charge of the EBF film distributing program and will serve as consultant to educators in the islands in planning their audio-visual instructional programs.

E. K. items Richard M. Wilson has been named superintendent of the film emulsion coating division at Eastman Kodak Company's Kodak Park plant. He succeeds David A. Babcock, who retired recently after 45 years of service.

Headquarters for the new midwest division of Kodak's motion picture film department were opened recently at 137 N. Wabash, Chicago.

Joseph C. Golan is the new superintendent of EK's cine and sheet film division at Kodak Park. He follows Henry T. Ireland, retired after 43 years in the company.

A total of 355 photo sales personnel, divided into fourteen groups, attended ten day sessions at Kodak's sales training center in Rochester during 1950. More than 900 have attended the course since its opening in 1948, said Howard F. Kalbfus, director of the center.

New Zealand reporting!

[Continued from page 118]

It was in this part of the Island that the Notornis, or Takahe, was recently rediscovered.

There abounds, too, the filmer who loves to show those charming white dots at the beginning of a film, usually as a fond child is featured swinging the family cat by the tail. This continues for perhaps some four minutes, with now and again, "Sorry, it's out of focus here," or "Watch closely now—that's me in the garden."

ORGANIZED CLUBS ACTIVE

There are quite a number of amateur movie clubs, ranging in size from the Christchurch Movie Makers with a membership approaching 150, to the new Motueka Movie Makers in a small town near Nelson, with a membership of thirty five. As in other countries, instructional films are screened and talks are given at our meetings, usually scheduled twice a month. Competitions are held, perhaps for a holiday film, a 16mm. color or a four minute film. At present, the only nation-wide competition, open to members of any club in New Zealand, is the Centennial Cup Competition, instituted in 1948 by the Otago Cine Photographic Club, of Dunedin, to commemorate the 100th Anniversary of the founding of the province.

This club turned out a very fine 16mm. color film of Centennial activities covering almost a year. Such events included a re-enactment of the landing at Port Chalmers by the early settlers in 1848; the centennial procession, Cavalcade of Progress, and various sports events. The film was shot by members of the club, who lent their film to a committee which was responsible for the editing and titling of the master copy, this being duplicated in Melbourne.

ACL VISITORS WELCOME

If any ACL member is contemplating a visit to New Zealand, he should bring ALL the film he is likely to use. There is *no* customs duty on film stock or cine

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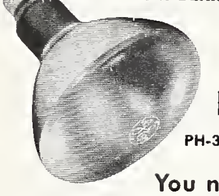

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equipment, but the American visitor should procure from the U. S. customs authorities a certificate of ownership of these materials, for use on re-entry into the States. The tourist can rest assured of a warm welcome from any amateur club in New Zealand and a particular invitation to visit my own home. My address is available from ACL.

Here in New Zealand we are all looking forward to the day when film and cine equipment are available in quantities which will let everyone do all the filming they wish. Until then, we can only wait—and read MOVIE MAKERS!

Filming a festival

[Continued from page 115]

and Fourth of July—to mention those most frequently celebrated. Festivals, on the other hand, usually last for the better part of a week, and are planned so that on successive days some public event takes place.

These public events are usually elaborate, and to set up and get ready for them may require at least an hour. Time is needed to try out several possible locations for the camera, to make sure the tripod is level, to have the lens set for the grand opening, and to study the program and calculate the best breaks for changing film. Only by unhurried preparation can the results fulfill your expectations.

POSITION FOR PARADES

The most colorful of the individual festival events usually take the form of parades, group dancing, exhibits and pageants. For parades or processions of any kind, the camera position should be such that the marchers do not cross the filming field at right angles. Let them pass through the frame diagonally in such a way that, as they approach the camera position, you will be able to get a relatively close shot of the individuals performing. In filming the Pinksterfeist, wherein the children paraded in self-designed hats—some beautiful, some fantastic, some grotesque—a concentration of head-and-shoulder close shots was used to emphasize the bonnets. Spectator shots for this performance ran the gamut from interested smiles to boisterous applause.

FILMING THE LIGHT FANTASTIC

For group dancing, in order to make full-costume long shots as well as intricate figures in the dance, the best camera position is about twenty five feet from the front line of performers. If possible, try to ascertain from the leader of the group the dances which are most interesting. It is also a good idea to know how many minutes are devoted to individual numbers, since that will help in planning the footage consumption. It is far better to film one complete dance routine (that is, by combination of long shot and telephoto shot to give the semblance of a complete dance) than it is to have bits of five or six different numbers. These will give trouble not only in editing but also in your musical scoring.

And speaking of music, if the tunes used for the dances are not familiar to you, the leader will usually be able to furnish the titles. In fact, it is frequently possible to secure the same recordings used by the group, which saves a great deal of time when the film is being prepared for presentation. If, as it sometimes happens, choral numbers are included in the program, they may safely be disregarded, unless a few shots of them are used to break the pattern of too much dancing. For reaction shots, spectators applauding serve to good advantage, as well as shots of the band or orchestra, if live music is used.

Exhibits can be monotonous. If they are outdoors (booths selling flowers or souvenirs), wait to photograph them until there are customers or visitors examining the displays. If any of the articles are unusual, closeups can add an interesting note, especially if the booths are attended by costumed vendors. Indoor exhibits may be enlivened by changing the camera angle for each shot to be included. It is hardly necessary to film all the exhibits; but, if blue ribbons have been awarded, include them as newsworthy reporting.

THE BIG PAGEANT

The climactic pageant offers the most colorful sequences and is usually most elaborate. The processional or grand entrance—call it what you will—is logically the opening scene. After the action has begun, concentrate on the main characters, who will now be in central stage positions. The telephoto lens is best for this task, since your subjects will be most attractive if they are relaxed and unconscious of the camera. Turn the lens on the spectators frequently to catch them in a variety of attitudes—intent on the show, applauding, taking snapshots or movies—anything that is in keeping with the general atmosphere. But be alert for the pageant's closing phase and, as the performance draws to a close, be hopeful that the crowd does not rush on the field, spoiling your last closeup of the Queen of the Festival! For there must be material for a logical ending, or a film otherwise excellent can fall rather flat.

THE END IN VIEW

And so the Festival is over—but not for the movie maker. Ahead are long hours of cutting and editing, selecting and timing the music and writing the narration. Don't grieve if there are too many cuts of the parade and too few reaction shots to smooth out the effect.

By "creative faking" (see MOVIE MAKERS, February, 1949), friends can be induced to pose for closeups taken from a low angle against a blue sky. Often, it is even possible to get participants to meet for a retake, since they usually are so surprised and pleased to be "in a movie" that they will don the costume again and again to help out.

In fact, this friendly spirit of cooperation, encountered so often while making a movie of this kind, is a heartwarming reward in itself. Now both the pageant and the picture draw people together as they look at each with a refreshed vision. Fortunate, indeed, is he who lives in or near a community which sponsors a Spring Festival!

Sequencing Sequoia

[Continued from page 121]

quoia giants. Estimated as approaching 4,000 years old and as such the oldest of all living things, this ancient patriarch of the forests contains enough lumber to build forty five-room houses. Tall as a sixteen story building, it would require thirty railroad cars to haul its main trunk. Surrounding the General Sherman stand a score of other Big Trees which nearly attain its towering height; together they create one of the most impressive sights in the park. From them the highway leads past Lodgepole Lake and Camp, Lost Grove and finally to the northwestern boundary of Sequoia National Park.

GENERAL GRANT VILLAGE

At 6,600 feet and forty six miles from the Ash Mountain entrance, the Generals Highway officially ends. The same route, however, continues as U.S. 180 through General Grant Village and beyond it for twenty eight miles into the south fork of Kings River Canyon, at Cedar Grove.

The General Grant Village is to Kings Canyon National Park what the Giant Forest Village is to Sequoia. Here all types of accommodations may be found, duplicating Sequoia's hospitality except on a somewhat smaller scale. Three hundred yards from the village, on the road to Kings Canyon, a left turnoff leads to the Big Trees. Parking your car, you may walk along footpaths shadowed by many interesting giants.

Near where a bulletin board displays full data on the grove stands the General Grant Tree, second in size only to the General Sherman in Sequoia. Its age is calculated to be in excess of 3,500 years. But among the more interesting trees of the Grant Grove is the Fallen Monarch, a prostrate giant so hollowed out by fire that within its trunk a man could, at one time, ride horseback through almost the entire length. There is a history attached to this log that bears mentioning. In 1868 a pioneer filed a timber claim on the Grant Grove and lived in the fallen Sequoia until he built his cabin in 1872. In later years, sheepmen and cattlemen used it as a headquarters and in lumbering days it was a saloon. And prior to 1913, as an additional insult to its majestic grandeur, it was used as a stable for the United States Cavalry patrolling the park.

DOWN TO KINGS CANYON

From the General Grant Grove, the highway winds its way down into the glacier-carved canyons of the Kings River country, past such points of interest as the turnoff to Hume Lake, now a sleepy little resort but the site, fifty years ago, of a dam for logging operations.

On the main highway again, the road continues to plunge downward till it reaches a parking area above the junction of the middle and south forks; here one may look deep into the canyon and see the Kings River take a "U" shaped turn. Beyond this point the road is cut into the very rock of the canyon walls, with one spectacular river view succeeding another, till the highway ends at Cedar Grove.

Hints on turntables

[Continued from page 117]

with sewing machine oil and running it in for three hours. Had this failed, the table could have been calibrated by building up the diameter of the metal driving spindle of the motor shaft with solder (and then filing it round while running the motor).

ADAPTING PICKUPS

When you purchase your pickups you will probably discover that only the very expensive transcription heads are equipped with tone arms of greater than normal length. Using the relatively short, standard tone arms causes the location of the pivot points to fall close together *between* the tables, a very inconvenient location. My solution was to purchase short inexpensive arms at $2.95 each (though they have a frequency response up to 5000 c.p.s.) and then to increase their effective length by modifying the linkage at the pivot points. The new linkage was made to fit into the arm by reshaping its thermal plastic shell with a soldering iron.

One final point. If you are, at present, a magnetic (wire or tape) sound enthusiast, or even if you are a member of the elite sound-on-film clan, you will still find a set of turntables an invaluable tool in preparing your sound track; for only in this way can you bring the music, sound effects and voice together at the same time—the way *you* want them.

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Will they fit my camera?

[Continued from page 127]

cameras. The turrets of these cameras may be regarded as typical of the various 16mm. turret cameras that are available. You will notice that longer focal length lenses can be mounted on these camera turrets if the compact, medium speed objectives are used in place of the larger speed lenses.

STANDARD LENS ACTION

Earlier in this discussion, we assumed that your camera was currently equipped with a lens which was normal, or standard, for its size of film. This would mean that from the galaxy of lenses already tabulated you are now seeking a suitable wide angle or telephoto lens to increase your filming facilities. To understand most clearly what each may do for you, let us examine for a moment what the so-called "standard" lens does for you.

Broadly speaking, the focal length of a lens determines the degree of magnification it offers and therefore its effect on pictorial perspective. The focal length that is regarded as standard is that one which gives about the same magnification and perspective as the human eye. The standard focal lengths are ½ inch (12½mm.) for 8mm. cameras, 1 inch (25mm.) for 16mm. cameras and 2 inch (50mm.) for the professional 35mm. cameras.

WIDE ANGLE LENS ACTION

A wide angle lens, therefore, will be any lens with a focal length shorter than that of the standard lens. Taking in a wider angle of view, both horizontally and vertically, it will make objects appear smaller than they actually are and will elongate perspective from front to back. A wide angle lens is essential for indoor work or for any other shots where the photographer cannot get back far enough to include all of the subject with the standard lens. Its effect on perspective is similar to that created by looking through the wrong end of a pair of binoculars. It is often used, therefore, to make rooms appear larger than they actually are, to exaggerate distance and to accelerate subject movement from front to back.

TELEPHOTO LENS ACTION

The telephoto lens, conversely, is any lens with a focal length longer than that of the standard lens. Its effect is to magnify objects, make them appear closer to the camera than they actually are, and thereby to compress perspective.

Telephoto lenses are all too often considered useful only for bringing distant objects up close. When considering a telephoto accessory lens, however, don't overlook its ability to magnify subjects in closeup. All B&H and TTH telephoto lenses may be focused critically on subjects only a few feet from the camera. With a three or four power magnification at this distance, you can get some spectacular studies of flowers or insects, or many amusing candid portraits.

These, then, are the broad, general abilities of the wide angle lens and of the telephoto. Which you add first to your equipment will depend, naturally, on the kind of filming you most often engage in. Ultimately, our guess is that you will want them both.

In closing, I should like to report briefly on three aspects of Bell & Howell lenses, each one of which we regard as exclusive to our optics and all of which will contribute to the uniformity of your movie making.

THE POSITIVE VIEWFINDER

First on the list is our "positive" principle of viewfinder construction, whereby interchangeable viewfinder objectives are matched to show the exact fields covered by their corresponding camera lenses. With this positive-type viewfinder—which is standard on all B&H cameras except the Companion and the Sportster—the image does not move as the eye shifts, so that the limits of the field are always sharply defined. Such positive finder objectives are available for all our 16mm. focal lengths from 0.7 of an inch to 6 inches and for all 8mm. focal lengths from 0.25 of an inch to 2 inches.

UNIFORM MAGNIFICATION

Even more important to uniformity of action throughout a series of lenses is that the degree of magnification between one lens and the next should itself be uniform. Such has never been the case with the customary "1-inch" series, in which a given increment is *added* between each focal length. In other words, the difference in magnification between a 2 inch and a 3 inch lens is not the same as the difference

FIG. 4: Representative combinations of B&H and TTH lenses in all standard turrets are offered here as applied directly to Bolex H-16 camera.

Lens Combinations (B&H and TTH lenses) which can be mounted on the *Bolex H-16* camera turret without interference.

Shortest Lens on Turret	B&H and TTH lenses which may be used on Bolex H-16 camera turret with shorter lenses listed at left. Lenses in these columns are to be focused on infinity (which reduces their length to the minimum).					
0.7" f/2.5 (T 2.7)	1" f/1.9 1" f/1.4	2" f/1.4** † 2" f/3.5	2.8" T 2.5** †	3" f/4	4" f/4.5	4" T 2.5‡	6" f/4.5‡
1" f/1.9 (T 2.1)		2" f/1.4† 2" f/3.5	2.8" T 2.5†	3" f/4	4" f/4.5	4" T 2.5‡	6" f/4.5**
1" f/1.4†		2" f/1.4‡ 2" f/3.5	2.8" T 2.5‡	3" f/4	4" f/4.5	4" T 2.5‡	6" f/4.5**
2" f/1.4† (T 1.6)		2" f/3.5	2.8" T 2.5‡	3" f/4	4" f/4.5	4" T 2.5‡	6" f/4.5‡
2" f/3.5		2" f/1.4†	2.8" T 2.5†	3" f/4	4" f/4.5	4" T 2.5‡	6" f/4.5
2.8" T 2.5†				3" f/4	4" f/4.5	4" T 2.5‡	6" f/4.5‡
3" f/4 (T 4.5)					4" f/4.5	4" T 2.5‡	6" f/4.5
4" f/4.5 (T 5.1)						4" T 2.5‡	6" f/4.5
4" T 2.5§							6" f/4.5‡

**With sun shade and/or filter adapter removed when mounted in seat adjacent to "Shortest lens."

†May be mounted on turret with, but should not be in seat adjacent to 1" f/1.4; 2" f/1.4; 2.8" T2.5 or 4" T 2.5 TTH lenses.

‡May be mounted on turret with, but should not be in seat adjacent to "Shortest lens on turret."

§The speed and long focal length of the 4" T 2.5 TTH lens require a lens barrel of diameter so great that it will overhang the lens seat adjacent to it, thus permiting the use of only one other lens on the turret.

between a 3 inch and a 4 inch objective.

A consistent increase in magnifying power is obtained only by *multiplying* each focal length by a given figure. In our new series of lenses—the first and only set offering uniform step magnification from lens to lens—the magnifying factor we have selected is 1.4. This means (1) that the focal length of any lens will be 1.4 times the focal length of the lens preceding it in the series, and (2) that the field covered by each lens in the series is exactly twice that covered by the lens of next longer focal length.

THE T-STOP SYSTEM

Finally, there is the problem of uniformity of exposure (and therefore of color values) between consecutive scenes in any film created by a truly critical cinematographer. We do not refer here to variations in exposure traceable to an inexperienced judgment or an inaccurate use of the exposure meter.

Our concern, rather, is with noticeable differences in exposure between scenes taken consecutively and under identical lighting conditions—but with lenses of varying focal length. You have, let us say, sequenced a given subject from a single position with your wide angle, standard and telephoto lenses. The lighting remained the same, and you used the same *f* number on each lens—but one shot may be slightly over, one under and only one correct in exposure values.

We here at Bell & Howell believe that such annoying variations may be traced, on occasion, to the possibilities for accumulated exposure error in the *f* stop system. Based on a simple mathematical ratio between a lens's focal length and its maximum aperture, the system does not take into account the *varying* amounts of light which may be lost as it (the light) passes through one lens and another. Thus, *f*/8 on your standard lens may produce perfect exposure, while *f*/8 on another lens may be unsuitable from the point of view of matching color values.

For the critical color worker our answer to this problem is the T/stop—or "transmission"—system of lens calibration. With it, each lens is individually calibrated with T/stop numbers based on physical measurements of the actual amount of light transmitted at each aperture. With such calibrations there can be no variation between the light transmitted by any two lenses set at the same T/stop.

(If any reader of Movie Makers *is interested in studying this matter further, Bell & Howell Company will be happy to send you on request a copy of "This T-Stop Question," giving detailed information on the T/stop system*—The Editors.)

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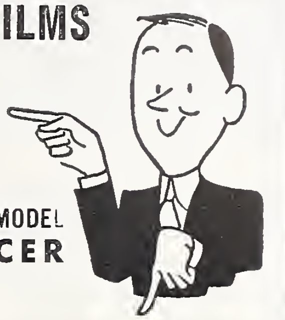

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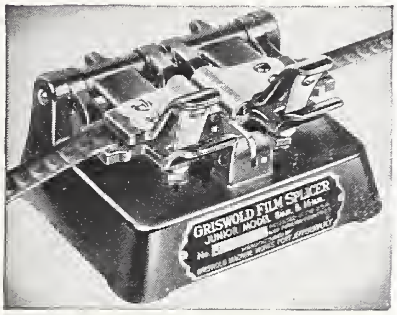

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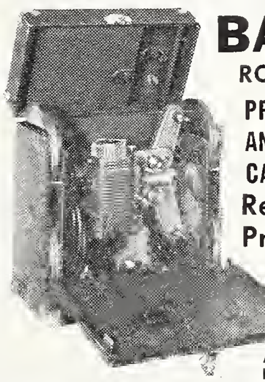

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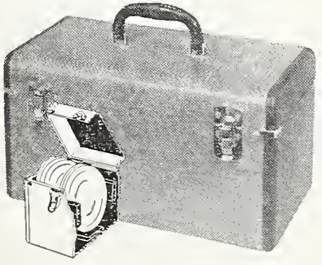

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8 CLUBS 16

I.A.C. competition Enclosed with a recent note from Leslie M. Froude, secretary of the Institute of Amateur Cinematographers, ACL, in England, was a list of their 1950 annual contest awards. The *Daily Mail* Challenge Trophy, for the most outstanding film entered, went to *Jael's Nail*, a black and white comedy by the Stoke-on-Trent Amateur Cine Society.

The other awards, listed in order, follow: *Amateur Cine World* plaque, for most meritorious 16mm. work, to *Tides of Fortune*, by the Southwick Players; IAC Silver Medallion to Christopher Simpson for *Time Flower;* IAC Silver Medallion to J. N. Unwalla for *One Dinar More;* IAC Bronze Medallion to the Crouch End Amateur Cine Society for *Taken For A Ride;* IAC Bronze Medallion to the Fourfold Film Unit for *People of Paper;* The Lizars Trophy, for the best novice film, to Peter Hall for *Spring*, and the Twyford Cup, for best non-sync sound accompaniment, to J. J. Butterworth for *In the Shadow of Cader Idris*. In addition, five films were highly commended and eight commended.

Milwaukee gala The annual Gala Show of the Amateur Movie Society of Milwaukee, ACL, held the end of last month, this year featured the 1950 Maxim Award winner, *The Gannets*, by Warren A. Levett, ACL. (The sound on film print loaned Milwaukee for the occasion is available from the ACL Club Film Library.) The balance of the program included *Jones Beach*, by George Mesaros, FACL; *Flabbergasted*, by Ray Fahrenberg, ACL; *Four Seasons*, by DeLylia Mortag; *Holy Year, 1950*, by Eugene H. Millmann, ACL, and *One Dinar More*, by J. N. Unwalla.

Albany guests Members of the Amateur Motion Picture Society of Albany, ACL, were visited recently by the motion picture group of the Schenectady (N.Y.) Photographic Society, ACL, who presented a program of members' films. *Present Arms!*, by Lewis B. Sebring, jr., ACL, headed the screening. Other films shown were *A Trip to the Gaspé*, by Dr. Hyman Rudoff; *Old Man Ribber* and *Saguenay Trip*, by Mr. Sebring, and *Jonathan, the Chipmunk*, by E. H. MacMullen.

Thelner Hoover

THE TWENTIETH ANNIVERSARY of the Los Angeles Cinema Club, held at the Wilshire Ebell Club, saw Wayne H. Fisher, founder president, cut the birthday cake with new and retiring prexies and wives looking on.

Omaha awards The two amateur film groups in Omaha recently held their annual contests, which were judged by the ACL Consulting Department. The Reverend Earle Conover won first place, 8mm. class, in the Omaha Movie Club, ACL, for *Art of Ceramics*. Second and third prizes were given *Dream Substance*, by Frank Grossbeck, and *Rodeo*, by Mr. Conover. *Black Hills Epic*, by Gladys Rohrs, received honorable mention. In the 16mm. group, Myron Jacoby, ACL, took first place for *Wanderin' Judy*. Runners-up were *Rocky Mountain National Park*, by L. E. McBride, ACL, and *Through the Ozarks*, by John L. Koutsky. *Outdoor Nebraska*, by V. B. Walters, ACL, received honorable mention.

In the contest of the Cinema 16 Club, ACL, V. B. Walters, ACL, won first place and grand award with *Jackson Hole*. Second place went to Mike Kobold, ACL, for *South of the Border*. *Queen Flora's Court*, by Harold C. Ramsey, ACL, and *Stops in the Scenic Southwest*, by Mr. McBride, both received honorable mention.

Utah award dinner The Utah Cine Arts Club, ACL, of Salt Lake City, held its ninth annual award banquet in the Crystal Room of Newhouse Hotel recently. The following club contest winners were screened: *Green River Expedition*, 1950 Ten Best winner, by Al Morton, FACL; *High Waters*, by Bill Langton, ACL; *Hook, Line and Stinker*, by Dick Carman, ACL; *I Walked a Crooked Trail*, 1950 Honorable Mention, by O. L. Tapp, ACL; *On Location with MGM*, by Al Londema, and *Tailspin Takes a Trip*, by Helen Christensen, ACL.

Durban A recent screening of the Cine 8 Club, ACL, of Durban, South Africa, featured *3000 Miles of South Africa*, by Dr. H. A. Johnson. This was followed by a panel discussion and criticism. Also projected were *Molweni*, by W. E. Powell, and *Bali*, by Dr. V. A. Wager.

The club's fifty foot contest was won by A. Brodie with *We Love Each Other—But*. Runners-up were *Moving Moment of a Great Occasion*, by R. B. Phelp; *Flying Visit*, by A. E. Arnott, and *Meeting the Browns of Durban North*, by H. Magness.

Toledo The Toledo Cine Club, ACL, introduced a novel idea into their club activities this year. Four members' names were drawn from a hat. Members so elected became captains and in turn chose three others to form four teams of four men each. At a subsequent meeting the teams were given thirty minutes and twelve feet of film to shoot a script. While there is no mention of a Maxim Award being produced, members derived good shooting practice and lively entertainment from the experiment.

Ed. Bradfield

FRANK FISHER, ACL, left, takes the "Peter" trophy of T & V Movie Club, ACL, in New York City, from Dr. Herbert Shaw, ACL, president, as Margaret Barron looks on. Fisher's award winner was *A Magical Trip Through Florida.*

T & V winners

Frank Fisher, ACL, won top honors in the recent contest of the T & V Movie Club, ACL, in New York City. The club's rotating trophy, *"Peter,"* was handed over to Mr. Fisher for his travel comedy, *A Magical Trip Through Florida*. Other winners, in order, were *Ten Year Old*, by Ed Barrow, ACL, and *Handy Andy*, by Saul Maslow, ACL. All films were 8mm. and were accompanied by music on disc. Members of the club, in the main, are residents of (Peter) Stuyvesant Town and Peter Cooper Village, adjacent post-war housing developments, hence the club trophy, "Peter."

A members' Gala is being staged by the T & V Movie Club, ACL, on Tuesday, April 17. The screening will be given in a school auditorium near Stuyvesant Town and Peter Cooper Village, Manhattan. For further information, call Dr. Herbert Shaw, ACL, SP 7-5790 or GR 7-4327. Admission is free.

Memphis elects

The principal business of the January meeting of the Memphis Amateur Movie Club was the election of officers for the current year. Howard W. Greene was named president, with Frank W. White, ACL, as vicepresident. Clara C. Canale is secretary, and Robert P. Burton is treasurer.

Maryland organizes

A new group of amateur filmers has recently organized at Cumberland, Md., under the name of Western Maryland Cinematographers' Club, ACL. John F. Zimmerman is president, and Robert O. Slemmer is secretary-treasurer. The club is open to membership. Persons interested in joining should write Mr. Slemmer, care of the club, P. O. Box 572, Cumberland.

Brazil awards

The second National Cinematography contest was staged in January by Foto-Cine Clube Bandeirante, ACL, of Sao Paulo, Brazil. The A Gazeta Trophy was awarded *Alguns Dias em Bertioga*, by Estanislau Szankowski, first prize winner in the documentary class. The A Gazeta Esportiva Trophy went to Klaus M. Carioba for *Santa Catalina*. The Estimulo Cup went to Jean Lecocq for *Aldeia em Paris*, a sound film given second prize in the documentary class, while in the scientific category, *Catarata*, by Benedicto J. Duarte, won first prize, a technical manual.

Dr. Armando Nascimento, jr., is new chairman of the club's motion picture division, with Antonio da Silva Victor named as club secretary.

Winnipeg

The Winnipeg (Ont.) Cine Club began its fifteenth year of activity with the following officers for 1951: E. H. Oliver, president; R. G. Cairns, vicepresident; W. R. Lawson, continuing as secretary-treasurer, and Ron Thompson, recording secretary. The executive council consists of Ivan Lambert, Orland Gibson, Cecil Kerr, Bob Cohan, ACL, Jack Saunders and D. A. Patterson.

The club's uncut film contest was won by Harold Rasmussen with a Christmas film. Runners-up were Roy Lind and Mr. Thompson. The first program of the new year featured *1950 Western Holiday*, by Mr. Rasmussen, and *Sandy Hook Vacation*, by Graham Cairns.

New Zealand

A recent Christchurch Movie Club bulletin, *Christchurch Movie Makers*, details the group's annual Best Films of the Year showing. *Here Shall Rise a City*, by Roy Evans, captured the Ian Little Cup and top honors for the outstanding film of 1950 produced in New Zealand. Ian Satherley won the Novice and Storey Cups for *Show of Shows*. The Bailey Cup went to Mr. Bain for *Catch 'em Alive*. *Christchurch Calendar*, by Mrs. MacGibbon, and *Story of Two Cigarettes*, by J. H. Robertson, concluded the program.

Denver forum

An open forum on television and photographic lighting techniques was presented recently by the Denver Council of Camera Clubs and the Illuminating Engineering Society. The meeting opened with a showing of the film, *The Price of Freedom*.

Ra-Cine ballots

Members of the Ra-Cine Club, ACL, of Racine, Wisc., chose a new slate of officers for the coming year. Richard Kearney, ACL, is president, with Louis Troestler as vicepresident. Mrs. John Kibar is secretary and Mrs. Henry Fugina treasurer. The Reverend Edwin Jaster, ACL, edits the club paper.

One reel scenarios, filmed during the course of a meeting night, have absorbed the members' interest in re-

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■ CASTLE films for sale: 8mm.-16mm. silent and sound; complete stock, orders shipped day received by STANLEY-WINTHROP'S, Inc., 90 Washington St., Quincy 69, Mass.

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■ USED and new Castle films: 8-16, silent and sound. Send for lists. ALVES PHOTO SERVICE, Inc., 14 Storrs Ave., Braintree 84, Mass.

■ FREE Movies: Thousands of subjects. Interesting. Entertaining. Fascinating. Latest Directory—only 50¢. NATIONAL CINE SOCIETY, 126 Lexington Ave., Dept. 102 C, New York 16, N. Y.

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cent months. Demonstrations of lighting and other filming techniques are regular features of these club participation activities. A program of sound films and a visit to a professional sound studio were featured last month.

Walla Walla The closest thing to a traveling salon of Ten Best films was presented recently by the Walla Walla Cinema & Camera Club, ACL, when the group staged its first annual ACL Evening. The program opened with *Back to the Soil*, by George Mesaros, FACL. This was followed by *Squeaky's Kittens*, by Walter Bergmann. FACL; *Menemsha*, by Jose Pavon, ACL; *Minnesota State Fair*, by the Minneapolis Cine Club, ACL, and *One Dinar More*, by J. N. Unwalla.

The annual event is designed to bring the club the best examples of amateur filming in an evening-long program and draw members' attention to the benefits and privileges of ACL affiliation.

Seattle program A program of short films was presented members of the Seattle Amateur Movie Club, ACL, recently. Three 8mm. films shown were *Witch's Tale*, by Collene Yates, ACL; *Snow Scenes at Sun Valley*, by Albert Odgaard, and *Thru the Gorges of the Stikine*, by George Tuthill. A 400 foot 16mm. color film. *Scotland*, by Dorothy Beggs, completed the screening.

Chicago The Chicago Cinema Club, ACL, had the opportunity last month to see *Nature and the Monarch Butterfly*, by Leon F. Urbain, when the producer presented the film and its accompanying lecture for the seventy seventh time since completing it. The film has attracted considerable attention in scientific filming circles.

This month the club screening will feature *The Mighty St. Lawrence*, by Norman Hallock. At a subsequent meeting Cyril S. Dvorak, president of the Associated Amateur Cinema Clubs, will present an evening of instructional films on the art and technique of motion picture making.

Wash., D.C. The camera class of the Washington Society of Amateur Cinematographers is currently engaged in producing a group film on the Washington zoo. Each member of the class is assigned a particular feature of the zoo and must scenarize and execute it himself. The various individual parts are then studied in the class. edited and combined.

Major William Anderson, ACL. and Mrs. Anderson produced the top point earner in the club's history of monthly contest screenings. Their film. *The Monarch Butterfly Story*, received 98.5 points. The other films. in order of rating, were *Washington, Spring and Fall*, by V. E. Patterson; *C. & O. Canal*, by Mrs. I. M. Cordell, ACL. and *Westward Ho*. by Roy R. Hurley. ACL.

The club recently became incorporated and at the same time changed its name to Washington Society of Cinematographers.

WITH GRATITUDE . . .

The Amateur Cinema League takes pleasure in acknowledging, with sincere gratitude, the following donations to the ACL Club Film Library:

THE GANNETS, 1950 Maxim Award winner by Warren A. Levett, ACL, with the sound-on-film track recorded and donated by J. A. Maurer, Inc., and the 16mm. Kodachrome picture printed and donated by Precision Film Laboratories.

CIRCUS TIME, 1950 Ten Best award winner by George Merz, ACL, with sound on tape and the 16mm. Kodachrome picture donated by the producer.

PLYMOUTH, a 300 foot 16mm. Kodachrome study of this historic Massachusetts landmark, produced and donated by Oscar H. Horovitz, ACL.

MMPC Gala The eighteenth annual Gala Show of the Metropolitan Motion Picture Club, ACL, will be presented on Friday and Saturday evenings. April 27 and 28, at Hunter College Playhouse. Lexington Avenue at 68th Street, in New York City.

Featured on the program will be *The Gannets*, 1950 Maxim Award winner by Warren A. Levett. ACL. of West Hartford, Conn. Other outstanding pictures scheduled include *Hands Around the Clock*, by William Messner, ACL; *Circus Time*, by George Merz, ACL. and *The Barrier*, by Glen H. Turner, ACL. all 1950 Ten Best winners, as well as *Crime In Passion*, MMPC club contest winner by John Caruso, ACL, and *My Trip To Europe*, by Harry Groedel, ACL.

Tickets, priced at $1.35 tax included. may be obtained from Mr. Groedel at Room 4108, 350 Fifth Avenue, New York 1, N. Y.

Madison meets The screening session last month of the Madison Movie Club, ACL, featured the showing of *Finland*, by Aarne Valikangas, of Helsinki, Finland, an International Rotary student attending the University of Wisconsin in Madison. Also shown were *The Better Half*, by a club group. and *A Trip to Eastern Canada*, by Dr. Bergman.

Minneapolis The February meeting of the Minneapolis Cine Club, ACL. included a screening session, lectures and a demonstration. The latter, conducted by Stanley Berglund, concerned synchronization of magnetic tape recording with projector. Howard Fields spoke on background music for films, and Dr. Leonard Martin, ACL, discussed tape recording technique.

The films projected were *1949 Vacation*, by C. Wm. Westafer, ACL; *Minneapolis*, by Albert Roser; *Miss America of 1950*, by Edwin L. Pearson, and *Caribbean Flight*, by Dr. H. O. McPheeters, ACL.

The club production for the annual Spring Show, *Pentrascope Fantasy*, is going forward under the co-chairmanship of Dr. Martin and Carroll Davidson, ACL.

Taft session A recent regular meeting of the Taft Cinema Club, ACL, in the Bronx, New York City, featured the following films: *Nickeltown*, 8mm. project of the New York 8mm. Motion Picture Club; *Farm Frolics* and *Rhapsody in Snow*, an 8mm. and a 16mm. film respectively by Terry Manos, ACL, and *Fall of the House of Usher*, from the ACL Club Film Library.

I heard it with my own eyes!

[Continued from page 113]

—he's out!" argument at homeplate. The kids may be better actors than you think.

A *tour de force* of this kind should not be carried to any great length lest it trip on its own trickery. But you will find plenty of material to make up an entertaining one reeler from the suggested titles and such other ear-teasing items as you would like to add to your picture album of spring sounds. A few that might be included are the lawn mower, humming tops, a park carousel, an organ grinder, the flapping sails of a small boat, banging shutters on a windy day, a litter of crying kittens or the staccato carpentry of building bird houses.

A light novelty film of this type might well end on a humorous note:

Perhaps the most strident of all spring sounds is the cry of Homo Sapiens to his mate.

Conclude with an episode in which the wife calls in the Old Boy for a surprise showing of the new spring bonnet. She settles her spouse comfortably in his easy chair and brings in a fancy, ribbon-decked hatbox. Turning her back to the camera, she removes the hat and places it on her head with the aid of a hand mirror. She moves now to model her frippery and hands hubby the accompanying bill. A closeup of the bill reveals her contempt for economy and the hat reveals her respect for the madcap tradition of Easter toppers. The combination is too much for *pater;* and we show his chagrin in a full-face closeup, fading on a subsequent closeup of his mouth as he gives voice to an agonized yell.

Talking of the Ten Best

[Continued from page 125]

entered) and 38% story films honored (as opposed to 17% entered).

There are, it seems to us, a number of interesting conclusions which may be drawn from these figures. First, as already stated, that the majority of amateurs make record films, the minority story films. Second, that among those who *do* make story films (admittedly a difficult form for the home filmer), the relative ability is apparently high. And third, that, if the ACL seems to favor any type of film over another, it is the story (or creative work) rather than the record.

Actually, this final conclusion is inaccurate. As far as is humanly possible, every member of our board of judges attempts to evaluate each film squarely on its merits—regardless of its type. We have come by now to expect good technique (there will be more on this in a moment). Thus, what we *are* looking for, no matter in what form it may be expressed, is *creative imagination.* We wish, as does our Kansas City correspondent, to be made to see and feel sorrow, happiness, fear or laughter—and, we might add, such other emotions as sincerity, wonder, grace and tenderness. These are, admittedly, ingredients of high stature. But where we do find them—whether in record or plotted pictures—an award is likely to follow.

And now a word about our judging standards. It was stated just a moment ago that "we have come to expect good technique." This seems a relatively simple statement; but it is important that every Ten Best contestant should understand it clearly. The facts are these: the standards by which the League's staff select the Ten Best Amateur Films of each year are set *by the amateurs* competing in that year—and in all the years preceding it. They are *not* set, either arbitrarily or inflexibly, by the League's staff.

A specific example should make this point evident. The Ten Best contest, first launched in 1930, was in December, 1950, in its twenty first year. In perhaps the first ten of those years of competition relatively few amateurs used a tripod. Thus, it was entirely possible for a film shot off a tripod to place among the Ten Best—which, in fact, many of them did. Gradually, however, the judges noted that more and more films entered for honors were 100 percent tripod steady, a quality which so continued to grow that today it is relatively unlikely for a hand-held film to place among the ten.

What happened in this case? Did the ACL judges as of, perhaps, 1941 set up a hard and fast standard of "no tripod—no Ten Best?" Certainly not.

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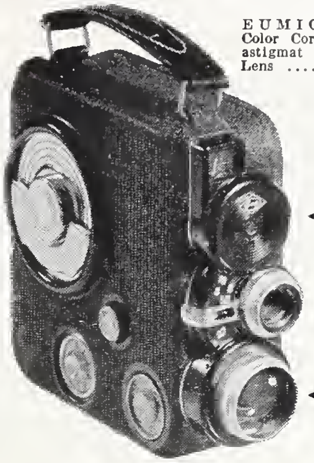

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ON SETTING STANDARDS

IN the course of our discussion *Talking of the Ten Best,* which appears on page 125, we have made a statement concerning our contest judging standards which, to the thoughtful, might lead to an inaccurate implication. We should like, therefore, to examine it further in this space.

We say at one point in the discussion that, in our contest judging, "we have come to expect good technique." A moment later we explain that the true meaning of *this* statement is that our judging standards for each year are set by *the amateurs competing* in that year—not arbitrarily or inflexibly by the League's staff itself. We go on then to give a concrete example (the ever-increasing use of tripods) of this competitive practice in operation.

We have no intention now of retracting one iota of our faith in this policy. We believe, both by experience and by reason, in its validity. And, at the risk of seeming presumptuous, we can give you an example of it in operation elsewhere. It is this . . . By the time you read these words, the Academy of Motion Picture Arts and Sciences will have announced its selections of the best picture, best director, best writer, best actor and so on for 1950. Each will be a deserving winner, without a doubt. But they carry with them no guarantee by the Academy, either explicit or implied, that each winner for 1950 will be *better than* its similar number of last year or the year before. Nor should there be any such guarantee. For these winners were not competing against the productions of last year or the year before. Nor were they being measured against an arbitrary Academy yardstick to which they must stand up or fall short of *all* acclaim. They were competing among the picture product of 1950 only. And in so doing *they had set their own standards.*

We come now to the implications of such a judging system. The thoughtful might well charge that it does not make for inspiration, for a leading on of the movie makers involved to ever bigger efforts and still better pictures. And, they might add, such leadership, such inspiration, is, surely, the avowed central purpose of both the Academy and the ACL.

Concerning this latter statement, and speaking now only for our ACL, we affirm it with all our heart. For ultimately every effort of our organization—our book, our magazine, our consulting and our club program—is aimed at aiding each member in making better movies. But we do not regard setting arbitrary and unattainable judging standards as a form of aid or inspiration. We recognize that each amateur must learn to walk before he can run. Therefore, in the Ten Best contest, we ask him only to show us his best efforts for the year. If, in that year, they are better than those of his fellows, his efforts will be honored.

This does not mean, however, that we believe these and other award winners cannot be bettered in the future. They will be, as surely as the sun rises. And when they are, the ACL will still be there in the vanguard, beckoning both the victors and the vanquished to ever finer filming.

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for there is still no such fixed standard. What happened was, simply, that so many competent amateurs took to using tripods that it became increasingly difficult to beat *their* standards.

In other words, the more good movies amateurs made, the higher they themselves pushed the contest standards. By and large, this up-grading of amateur production may be traced as a steady progression through the years. But not always or inevitably so. For home filmers, like ordinary people, are human and seem to have their ups and downs. There have been, therefore, occasional variations in this steady upward progress. Which brings us to a third point concerning the contest.

From time to time, as our selections for each new year are seen by the *cognoscenti,* we hear mutterings around the movie clubs. "Shucks," this guy will say, "I don't think *this* year's Maxim Award winner (or the Ten Best in general) is near as good as last year's!" This may very well be, on occasion. And probably, if the guy asked our opinion on this point, we too would agree with his estimate. But he doesn't ask it. He simply shrugs and says: "Boy, the ACL sure pulled a boner this year!"

What this expert forgets is a small point of fundamental importance. This is that the entries for each year compete *only among themselves.* They cannot and, in our judgment, should not be *competitively* evaluated with the entries of last year, two years ago or two years hence. They represent the amateur movies completed during the calendar period then coming to a close. Therefore the winners among them must be regarded as being the Ten Best Amateur Films *of that year.* Whether or not they are better than, lesser than or equal to the Ten Best of former years does not enter into the judging of the *current year's* crop.

Broadly speaking, the ACL looks for and usually finds a rewarding progress from year to year. But if it isn't there, on occasion, we still have to judge what is. Esthetically, we regret a retrogression as much as the next person. But competitively we try not to let this becloud our judgment.

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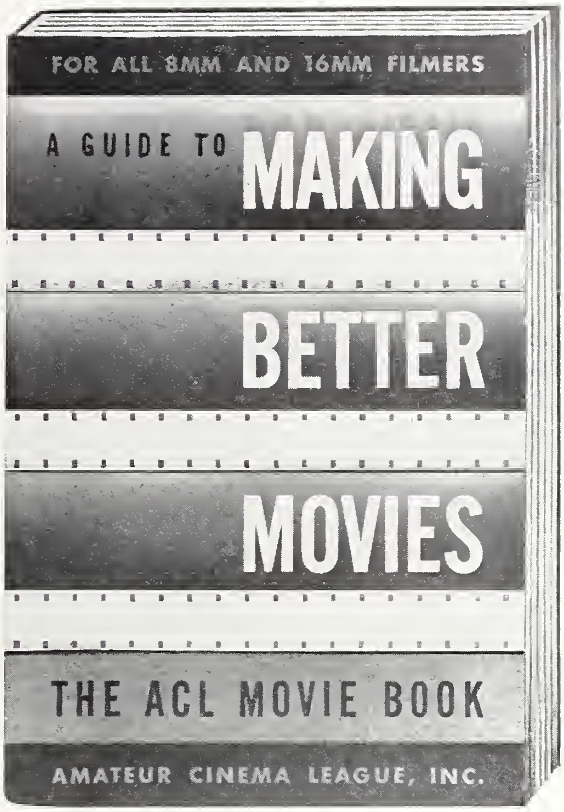

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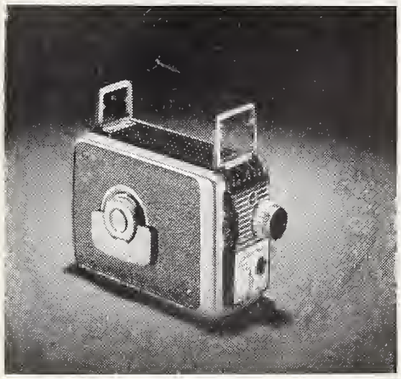

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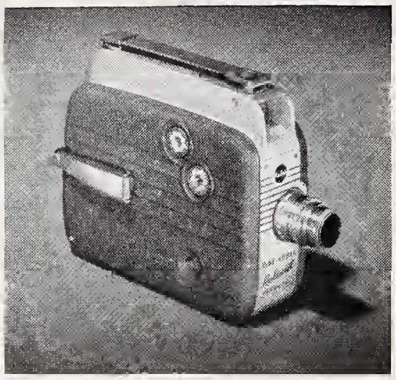

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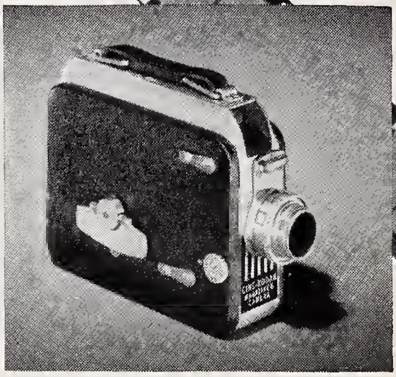

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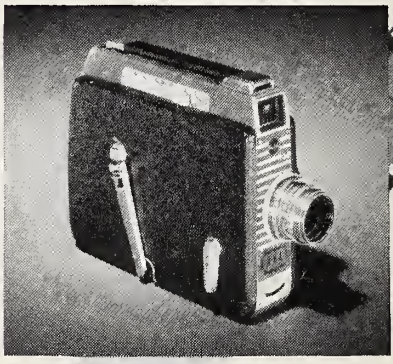

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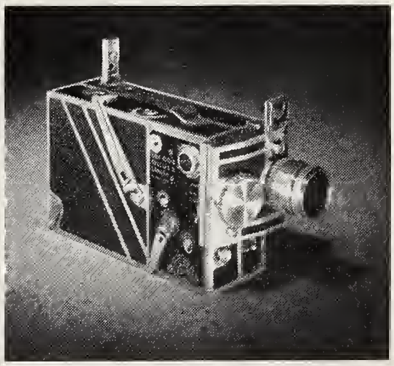

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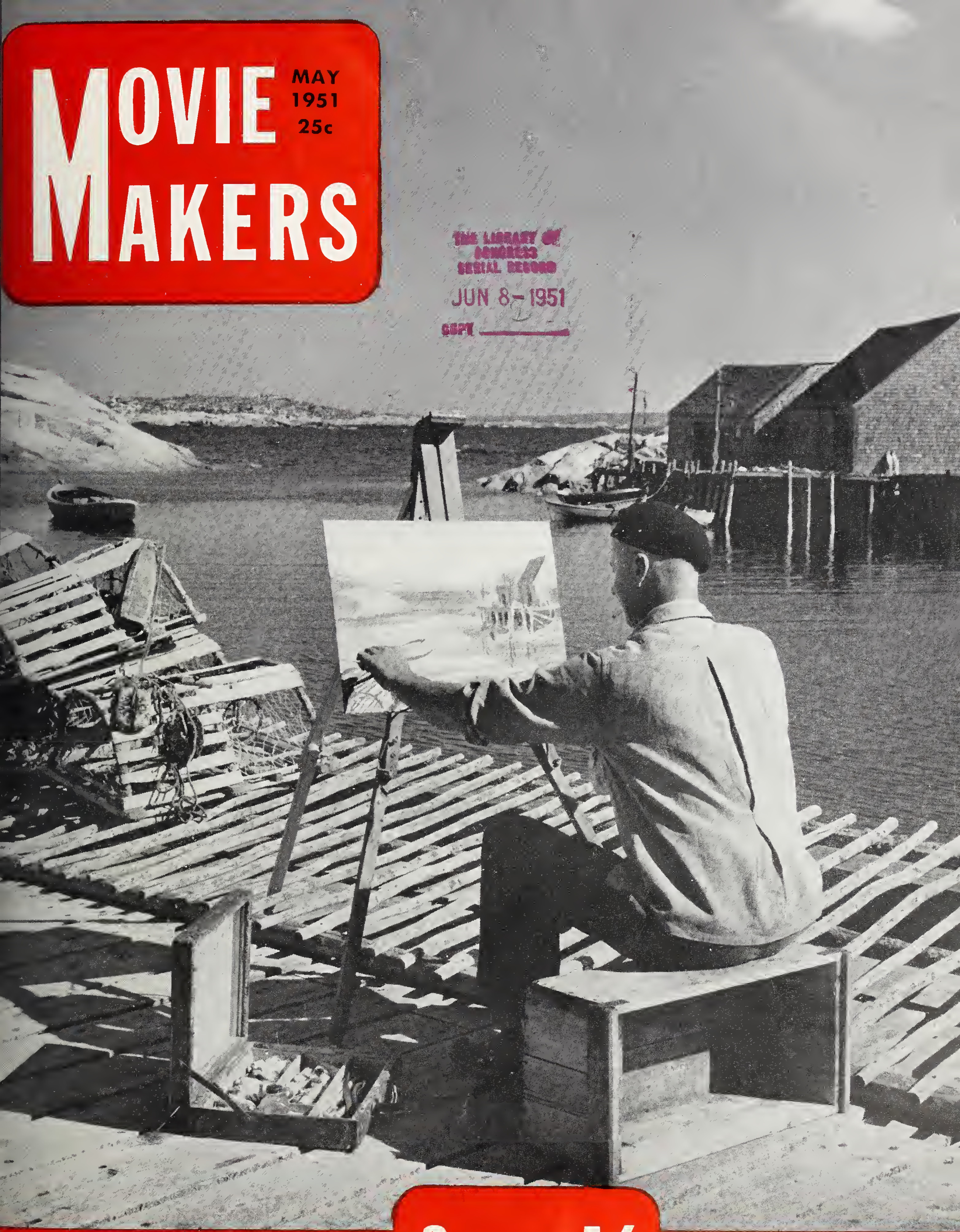

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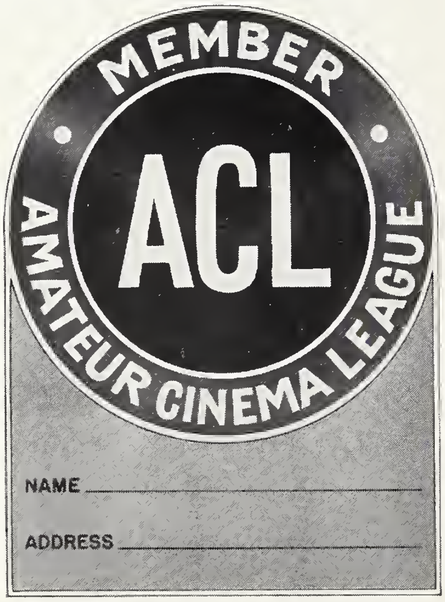

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Cordially,

James W. Moore

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Late releases

■ *Forty Thieves*, six reels, 16mm. sound, black and white, is distributed by Commonwealth Pictures Corporation, 723 Seventh Avenue, New York 19, N. Y. This is another Hopalong Cassidy, featuring William Boyd, with the odds forty to one. But Hoppy outsmarts the desperate gunmen in his usual inimitable style. Andy Clyde is in there again as Hoppy's pal.

■ *Biography of a Fish*, one reel, black and white, 16mm. sound, is obtainable from Sterling Films, Inc., 316 West 57th Street, New York 19, N. Y. Filmed underwater, this educational-scientific short subject treats of the private life of the male stickleback, one of the stranger denizens of the deep, which is part time mother as well as father to its progeny. The film sells for $30.00.

■ *Oil Today—Power Tomorrow*, one 600 foot reel, 16mm. color, sound, on sale ($99.00) from Frith Films, 1816 North Highland, Hollywood 28, Calif., presents the dramatic story of oil. Aimed at upper elementary and junior high school classes as a teaching aid, the film would also be of interest to individuals and businesses. The story is told through the central figure of a 13 year old boy and his reactions to this noisy, fabulous industry. Study guides are available for teacher use. No rentals.

■ *The MacArthur Report*, available in 8mm. and in 16mm. silent and sound editions, is released by Castle Films, Division of United World Films, Inc., 1445 Park Avenue, New York City. It records the highlights of MacArthur's career in various military theatres and includes events of the present controversy.

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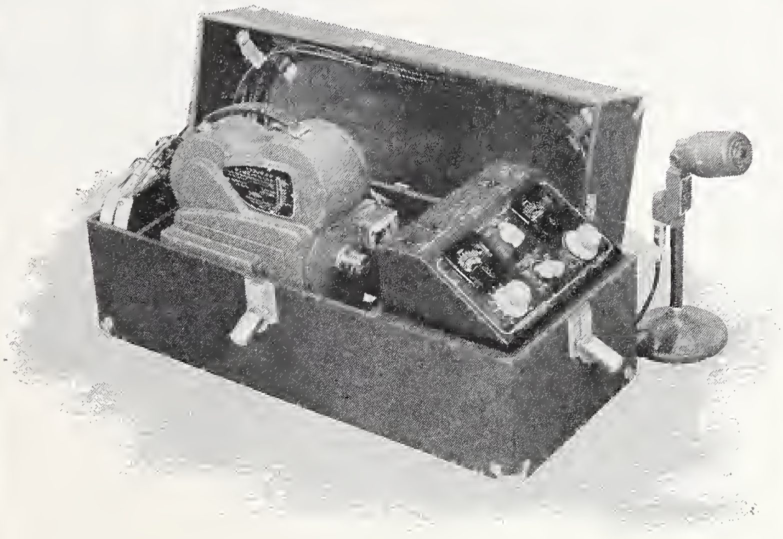

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MOVIE MAKERS

THE MAGAZINE FOR
8mm & 16mm FILMERS
Published Every Month by
AMATEUR CINEMA LEAGUE

May
1951

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JAMES W. MOORE
Editor

DON CHARBONNEAU
Consultant Editor

ANNE YOUNG
Advertising & Production

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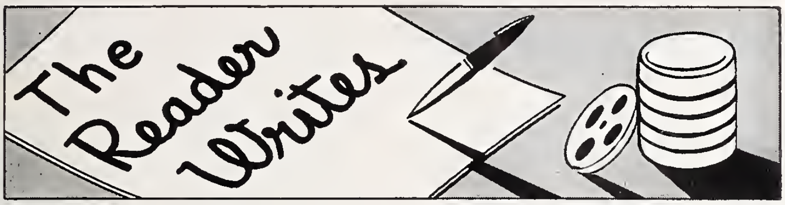
CHANGE OF ADDRESS: a change of address must *reach* us at least by the twelfth of the month preceding the publication of the number of MOVIE MAKERS with which it is to take effect.



This department has been added to Movie Makers because you, the reader, want it. We welcome it to our columns. This is *your* place to sound off. Send us your comments, complaints or compliments. Address: *The Reader Writes*, Movie Makers, 420 Lexington Ave., New York 17, N. Y.

VOTE OF CONFIDENCE

Dear Sirs: Concerning the judging of the Ten Best films, as discussed by you in April Movie Makers, I believe that your article on this subject was very timely, to the point and interesting. It has given me the answers I always wanted.

All who have had occasion to deal with you people know that honesty and integrity are synonymous with you. I for one give you my vote of confidence. I feel that the Ten Best contest could not be in better hands.

Harold R. Sloper, ACL
Richmond, Calif.

NO-TRIPOD TEN BESTER!

Dear Mr. Moore: It was with great delight that I started to read your excellent article, *Talking of the Ten Best*, for the figures certainly indicated that ACL did anything but discriminate against story films.

However, when you said: "Today it is relatively unlikely for a hand-held film to place among the Ten Best." I darn near crawled down a crack in the floor. The awful truth is *Nextdoor Neighbor* (a 1950 Ten Best winner—*Ed.*) was NOT taken on a tripod!

Esther S. Cooke, ACL
Albany, N. Y.

The more credit then to Ten Best winner Cooke! Her statement seems to prove still further the impartiality of the League's board of judges, for no one of them can now recall any unpleasant camera movement in her lively study of Mexican life.

HAS NO AUDIENCE

Dear Mr. Moore: In re your editorial . . . TV may be the cause, or one of them; but I still maintain that the inherent weakness of amateur movies is that after a man has made a creditable movie he has no audience.

Then, when he is confronted with the necessity of putting narrative and music to his "epic," he immediately places his work in competition—whether he wants to or not—with professionally made pictures on which thousands of dollars have been spent in the making compared to his dimes . . . He just can't do it.

Ralph E. Gray, FACL
San Antonio, Texas

AMEN!

Dear Mr. Moore: Let me say "Amen" to your editorial *(Which Do You Choose?)* in the March issue of Movie Makers.

I have always insisted that movie making was an art, and art of any kind doesn't just happen. It has to be created. Thus, anything which destroys that creativeness should be avoided like the plague. Anyone who embarks on the road to movie making and then turns aside for something as trivial as television is merely trading his birthright for a mess of pottage.

And so, to your question "Which Do I Choose?" list *me* among the movie makers!

Al Morton, FACL
Salt Lake City, Utah

ADD MY TWO CENTS

Dear Mr. Moore: May I add my two cents to the controversy regarding TV versus movie making?

We have had our television set for the past four years and at no time did we let it interfere with our movie making. Aside from the filming, I am an active member of the Brooklyn Amateur Cine Club, ACL, and this year served as program chairman—which entailed endless nights of correspondence and phone calls to arrange interesting programs for our members and guests.

It just seems to me that if a person is a dyed-in-the-wool movie maker, he won't let anything—not even TV—interfere with his hobby.

Bert Seckendorf, ACL
Brooklyn, N. Y.

MORE ON EMULSIONS

Dear Sirs: I was interested in the letters concerning English and American Kodachrome. Although I have not been able to compare the two, I *have* tested the 16mm. Super X black and white of both English and American make.

In bright sunlight there is no difference in the result. But in dull, heavy weather the American-made film is far superior in quality, being much brighter and more sparkling. I am told this is due to the amount of silver used, but cannot vouch for this.

Kenneth Prior, ACL
Burnley, England

Dear Movie Makers: I think it advisable to complete the information given by Douglas A. Johnston, ACL, on the lower sensitivity of Kodachrome made in England.

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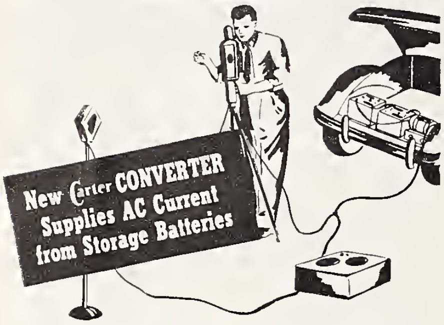
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made Kodachrome, there is also a Kodachrome made in France which, like its English counterpart, has a Weston speed of 6. But the big difference appears in the Kodak Super X made in France, which has a Weston rating of 12 instead of 32 as with the American brand. The American tourist should keep this in mind when purchasing film abroad.

Edoardo Scotti, ACL
Milan, Italy

FIRST TIME IN HISTORY!

Dear Mr. Charbonneau: I know that Mr. Elser has written thanking you for judging our recent contest films. However, all members of the Grand Rapids Club were so pleased with the results that we want to express our thanks too.

For the first time in the history of our club, everyone agreed with the judge! We all thought your criticisms were reasonable and were very much impressed with your detailed analysis of each film. You have helped us immeasurably and we are grateful.

Dorothy Yung
Cor'spd. Secretary
Grand Rapids Amateur Movie Club, ACL
Grand Rapids, Mich.

If we know movie clubs, you'd better mark that day in red . . . Seriously, though, the same careful and considerate contest judging by ACL is available to every amateur movie club which holds a League membership in the name of the club.

THE SWAP SHOP

In this column Movie Makers offers its readers a place to trade items of filming equipment or amateur film footage on varied subjects directly with other filmers. Commercially made films will not be accepted in swapping offers. Answer an offer made here directly to the filmer making it. Address your offers to: *The Swap Shop*, c/o Movie Makers.

WANTED: A PEN PAL

Dear Sirs: Being an amateur cinematographer, I should like to correspond with someone who is interested in movie making too—and lots of other things.

I am 33 years old, a tradesman by profession and an ex-Army sergeant. I live in a village near Utrecht in the middle of Holland, like sports, the cinema and music, both modern and classic. Hoping to hear from you soon.

Mr. L. Schotemeyer
Soestdykerstraatweg 3
Den Dolder, Holland

IN OR AROUND EXETER

Dear Friends: May I take this opportunity to mention that I am willing to undertake any filming (in Kodachrome or monochrome) of London, the Cathedral City of Exeter, or anywhere in glorious Devon or Cornwall for fellow members of the ACL?

I would point out that owing to restrictions and heavy duties on film imported into this country, it would be best to remit for the cost of the films by means of a check. . . . Further, if any member calls at Exeter during the Festival of Britain, I shall be delighted to show him or her the sights.

Eric W. Barham, ACL
Mardon Hall
Exeter, Devon, England

Questions AND Answers

Readers are invited to submit basic problems of general interest for answer in this column. Replies by letter to individuals must be reserved for members of the Amateur Cinema League. Address: *Questions & Answers*, c/o Movie Makers.

WHAT'S THE SPEED?

Dear Movie Makers: I have some indoor scenes coming up for filming in which, of necessity, there will be a good deal of daylight mixed with the artificial illumination.

I understand that these can be shot successfully on Daylight Kodachrome under the light of blue-glass photofloods. But what I'm not sure of is (1) whether I should use the corrective filter for flood lighting, and (2) what the correct film speed will be for Daylight Kodachrome used in this way.

Paul W. Harrison
Des Moines, Iowa

(1) Do *not* use the corrective filter under these circumstances, since the blue glass of the bulbs has already filtered this artificial illumination of excess red and orange light.

(2) The film speed of the Daylight Kodachrome remains the same as it would be outdoors (Weston 8 or ASA 10), since it is the use of the filter, not simply exposing the film under artificial light, which cuts down its sensitivity.

PROJECTING SLOW MOTION

Dear Q & A: I have heard that shooting at 24 or even 32 frames per second from a moving car or train is a good way to iron out the camera jiggles. If I do this, is it then necessary to project that portion of the picture at the same speed?

Manville H. Mansard
Sacramento, Calif.

By no means. Any picture projected at the same speed at which it was taken—no matter what—will create movement on the screen exactly similar to that gained by shooting and projecting at the normal 16 fps. Therefore, shoot these scenes at 24 or 32 fps, but project them at 16 fps as usual.

Closeups—What filmers are doing

On the Cover: That's Peggy's Cove the man's painting. And, before one or more of our well traveled readers writes in that *some*thing's cockeyed about the scene, here's the secret. For the sake of compositional balance with the cover's masthead, something *is* cockeyed: we had the engraver reverse the shot from right to left. In other words, the fishing shacks normally are on the left, the lobster pots on the right, as you look out to sea. That's why, of course, the man is painting left-handed. Thought you ought to know.

Aside from his playing guitar in a college band, we have been unable to find anything in the background of Gerard Schoenwald, ACL, to account for his deep interest in and knowledge of the science of sound. Just a hobby with him, he says, along with a ten-year devotion to music of all kinds. For a rewarding result of this hobby, see his *Reproduction of Sound*, a series which begins on page 154 of this issue.

Naturally, Mr. S. is interested also in amateur movies. Born and educated in Berne, Switzerland, he has been in the United States for two years, serving as a technical consultant on the New York headquarters staff of Paillard Products, Inc. It should, therefore, surprise absolutely no one to learn that he uses a Bolex camera.

Being a firm believer in the equity of airing both sides of a question, we decided—after our attack on television in *Which Do You Choose?*—to give the TV disciples their day in court. So-o-o, on page 152 you will find John H. Battison, ACL, presenting the pro side of the amateur-and-television controversy.

We doubt if we could have assigned the case to a better advocate. Mr. Battison is the recent author of *Movies For TV*, a book which is reviewed on page 168; an associate editor of *Tele-Tech Magazine*, and a member of both the British and American Institutes of Radio Engineers. During the past couple of years, he also has been conducting courses at New York University on *Films in Television*, *TV Station Operation*, and so on . . . We try always to bring you the best.

A couple of long-standing Canadian friends of ACL dropped by headquarters last month—each of them a once-competent amateur filmer, each of them a now-competent professional user of the same talents.

Earl Clark, of Toronto, should be known to readers of this journal for his articles on exposure, composition in color, filming Alaska and the like. A Ten Best winner in 1939 with *Then Came the King*, Clark tried to compete again in 1940 with *To the Valiant*, but the war had intervened. Almost since that time he has been a director on the staff of Associated Screen News, Canada's largest film producers.

And Tom J. Courtney, of Halifax, *could* be known to observant users of the ACL's Club Film Library. For his 1938 and 1939 Ten Best winners, *Riches from the Sea* and *Royal Visit—Halifax 1939*, still are popular pictures in that collection. Courtney now uses his camera skills as part of his many-sided job as director of the Nova Scotia Bureau of Information. It might be, in fact, that one or more of the shots on pages 150 and 151 are his.

On a recent visit to New York, Major William A. Anderson, ACL, of Washington, D. C., stopped by to tell us about his trials and triumphs during the shooting of *The Monarch Butterfly Story*. For example, a single sequence of the caterpillar moulting required seventeen hours of continuous watching by the diligent major and his wife, Claire.

Filmed during the summers of 1949-50, the production employed two Bolex H-16 cameras, an array of Cine Ektar lenses, a set of extension tubes up to 7¾ inches in length and a time lapse device Major Anderson designed and constructed specifically for this film. The picture has already attracted the attention of Encyclopaedia Britannica Films who have contracted for the distribution rights.

Major Anderson had barely left when Mrs. Bernadette Hunt, ACL, of Chicago, came in to tell us about another butterfly film. Dealing with the same species, this picture was called *Nature and the Monarch Butterfly* and had been produced by Leon F. Urbain, a member, with Mrs. Hunt, of the Chicago Cinema Club, ACL. His picture has also garnered a variety of honors, including first prize in a television program, *Reel Adventure*, on WGN-TV.

People and Places: Now Europe-bound is Allen G. Roach, ACL, of Alta Vista, Va., who plans spending most of his time in Israel and the Middle East. . . . Everett A. R. Searl, ACL, of Chevy Chase, Md., will be close on Mr. Roach's heels. Mr. Searl sets out this month for an extended European tour that will bring him back to the States some time next year. . . . A note just received from Mrs. A. W. (Dicky) Roth, ACL, of New York, reveals her plans for a visit to the Scandinavian countries this spring. Mrs. Roth recently recounted some of her freighter traveling experiences in an article for the February issue of *Travel* magazine.

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Henry Levine, *Schenectady, N. Y.*
W. Douglas Maton, *Detroit, Mich.*

NEW ACL MEMBERS

A warm welcome is extended to all of the new ACL members listed below. They have been elected to and joined the League since our last publication. The League will be glad to forward letters between members which are sent to us *with a covering note* requesting such service.

Edwin E. Middleton, M.D., *Abilene, Texas*
Sol. F. Oppenheimer, *Chicago, Ill.*
Dr. R. W. Parish, *Manitowoc, Wisc.*
Jack M. Sheppard, *Playas, Ecuador*
F. R. Youmans, *Greenwood, Ind.*
J. D. Bagri, *Calcutta, India*
Joseph Kress, *Birmingham, Mich.*
Arnold A. Prince, *Wilber, Neb.*
Carl Slochower, *New York City*

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E. F. Hager, *Middle Village, N. Y.*
Dr. G. S. Klassen, *Hillsboro, Kans.*
Hyman A. Lubin, *Chicago, Ill.*
Morton A. Roseman, *Hillside, N. J.*
Charles N. Schuh, jr., *Bellerose, N. Y.*
Dr. Philip E. Adams, *Boston, Mass.*
Edward Amaro, *Oakland, Calif.*
Frank Barnett, *New York City*
Harry Carlson, D.D.S., *Sacramento, Calif.*
R. C. Eckey, *New London, Iowa*
William B. Gross, *Culver City, Calif.*
Melvin J. Katsh, *Great Barrington, Mass.*
Evan E. Lytle, *Richland, Wash.*
Peter Micillo, *New York City*
Mark A. Penick, *Quincy, Ill.*
Norman Rittmueller, *Addison, Ill.*
John T. See, *Passaic, N. J.*
Evansville Movie Club, *Evansville, Ind.*
Ted S. Tanimoto, *Fairbanks, Alaska*

J. P. Grainger, *Toronto, Canada*
Ralph M. Hale, *Roanoke, Va.*
Paul Heller, *Brooklyn, N. Y.*
D. L. Hoover, *South Bend, Ind.*
Jess Kimmel, *New York City*
Bert B. Krell, *No. Hollywood, Calif.*
Lucien Laurin, *Quebec, Canada*
K. M. Patterson, *Gladmar, Canada*
Russell R. Preston, *Seattle, Wash.*
Thomas Whittle, *Montpelier, Idaho*
George Wright, *Linden, N. J.*
George Feilmeier, *Huntington, Neb.*
F. J. Francis, *Toronto, Canada*
John K. Howard, *Coral Gables, Fla.*
Jack R. Leighton, *Springfield, Ore.*
Samuel E. Reifsnyder, *West Leesport, Pa.*
Paul F. Osborn, *Biglerville, Pa.*
J. C. Peter, *Washington, D. C.*
W. Frank Webb, *Washington, D. C.*

Dr. L. John de Albuquerque, *Detroit, Mich.*
George M. Feild, jr., *Dallas, Texas*
A. E. Puls, *Cleveland, Ohio*
Clarence P. Ward, *Klamath Falls, Ore.*
Harry Clay Blaney, jr., *New York City*
Stanley A. Blejwas, *Brooklyn, N. Y.*
George B. Peterson, *Long Beach, Calif.*
P. M. Sasich, *Billings, Mont.*
Anthony A. Torrini, *Trenton, N. J.*
Harold Bronson, *Mound, Minn.*
William W. Duncan, *Baltimore, Md.*
Dr. L. M. Durfee, *Minneapolis, Minn.*

Leon Goldberg, *Jackson Heights, N. Y.*
Fred T. Jackson, *Adams, Ore.*
E. R. Rasmussen, *Oswego, Ore.*
Robert P. Ritter, *Detroit, Mich.*
Howard J. Ruetenik, *Orwell, Ohio*
John Stafford, *Crawford, Colo.*
Ernest W. Stanhope, *Madison, Wisc.*
Donald Svec, *Parma, Ohio*
Randall Welsch, *Akron, Ohio*
Frank E. Yasah, *New York City*
Stephen Zdepski, *Milford, N. J.*

Hubert Anderson, *Lake Forest, Ill.*
Oscar R. Davis, *Oklahoma City, Okla.*
Greg Garrison, *New York City*
Sherman J. Lavigna, *Great Neck, N. Y.*
R. E. Devor, *Scottsbluff, Neb.*
George R. Dewhurst, *New Bedford, Mass.*
Paul Geppert, *Detroit, Mich.*
Mrs. Agnes Muehlbach, *Milwaukee, Wisc.*
W. A. Roben, *Seattle, Wash.*
Hy Schwartz, *Plainville, Conn.*

Jose Boaventura do Carmo Sousa, *Lourenco Marques, Portuguese East Africa*
Philip V. Weeks, *Ogden, Utah*
John C. White, *Arlington, Mass.*
Ernest C. Grivakis, *Baltimore, Md.*
Capt. E. L. Hales, *Seattle, Wash.*
A. Luthy, *Soleure, Switzerland*
Arthur Lustig, *Forest Hills, N. Y.*
Michael N. Mallis, *Baltimore, Md.*
J. R. Nichol, *Holliday, Utah*
Arthur Ray Rogers, *Dunbar, W. Va.*

Morrison Campbell, *Seattle, Wash.*
Calvin Clark, *Seattle, Wash.*
D. S. Foster, *Indianapolis, Ind.*
Memphis Amateur Movie Club, *Memphis, Tenn.*
Jack P. Russell, *Cleveland, Ohio*
Guy C. Sartor, *Seattle, Wash.*
Mildred D. Schmidtman, *Seattle, Wash.*
Russell M. Wicks, *Oak Park, Ill.*

G. M. Babst, *Kansas City, Mo.*
Pvt. Clemon V. Clark, jr., *Camp Pickett, Va.*
Lt. P. N. Coley, *San Francisco, Calif.*
Matty Curcio, *Brooklyn, N. Y.*
A. T. Greenwood, *Gadsden, Ala.*
Daniel Harris, *New York City*
Edward Heintz, *Toledo, Ohio*
C. O. Hoen, *St. Paul, Minn.*
Gordon Love, *Garland, N. C.*
Walter Postlethwaite, *Leigh, England*
Major Hardin E. Ross, *Seattle, Wash.*

Adair J. McDonell, *El Paso, Texas*
R. M. Anderson, *Rockford, Ill.*
Ralph C. Dixon, *Hamilton, New Zealand*
Richard Geffert, *Whiting, Ind.*
Angelo Hanes, *Salt Lake City, Utah*
Uptown Camera Shop, *Moline, Ill.*
LeMar S. Winegar, *Midvale, Utah*
Albert Ingham, *Malden, Mass.*
Dr. Gerald Rose, *Washington, D. C.*
C. Schubert, *Hammond, Ind.*
Louis C. Toutloff, *Jackson, Mich.*
Lt. Col. I. A. Wiles, *Camp Stoneman, Calif.*
Tse William, *Hong Kong*
George E. Williams, *Hartford, Conn.*

Karl S. Burchard, *San Mateo, Calif.*
Henrique Fraccaroli, *Sao Paulo, Brazil*
Howard C. German, *Philadelphia, Pa.*
Hector E. LaRiviere, *Waterbury, Conn.*
Thoms J. McLoughlin, *Rockville Centre, N. Y.*
Stephen Sherwin, *Broadview, Ill.*
John M. Atcherson, *New York City*
Dr. Joseph G. Dathan, *Stoke on Trent, England*
Carlos Jacob, *Beccar FNGBM, Argentina*
Don Snyder, *Toledo, Ohio*
Samuel S. Smuk, *Dearborn, Mich.*
George H. Wagner, *Toronto, Canada*
Harry Chemerow, *Kenosha, Wisc.*
Norman B. Cobb, *Tucson, Ariz.*
Robert H. Hamilton, *Houston, Tex.*

Jackson Camera Club, Movie Division, *Jackson, Mich.*
Syl Labrot, *Boulder, Colo.*
T. C. Martin, *Tulia, Tex.*
Jack Shelton, *Cheyenne Wells, Colo.*
Knud Winkel, *Brooklyn, N. Y.*
Pete C. Zarilla, *Rochester, Pa.*
R. Gordon Bishop, *Jamestown, N. Y.*
J. W. Burrows, *Edmonton, Canada*
Dr. Randel F. Whitton, *Oklahoma City, Okla.*
C. W. Dunnet, *Cynwyd, Pa.*
Frank Gross, *Wilkes-Barre, Pa.*
Jose Langevin, *Whitehorse, Canada*
B. A. Schwarz, *Kokomo, Ind.*

FILMING THE BRIDE

Most good wedding footage is filmed before or after the main event. Start planning now

ORMAL I. SPRUNGMAN, ACL

WEDDINGS are made to order for the color cameraman. For never will the bride seem more beautiful, the groom more handsome and the event more colorful than during the typical June wedding. So don't let it run away with you.

If you have the opportunity to film a summer wedding, first consult with the bride-to-be and her parents regarding plans, in order to apportion your total footage accordingly. Prior to the event, film the homes of both parents and work in some informal scenes in and about the gardens, coming in for unposed closeups of the parents. For, if the bridal couple plan to live in another part of the country, these intimate personal touches from back home will be deeply appreciated. Finally, don't forget the bridal shower.

Photograph exteriors of the church and its spire, framed by droopy branches, and step inside for shots of the stained glass windows and, perhaps, some closeups of the organist at rehearsal showing his fingers on the keys. Film the minister in his study, too. If these shots are made well ahead of time, the cameraman can concentrate on the guests and the bridal party arriving at the church at the time of the wedding. Don't forget to shoot the altar flowers and other decorations, which often escape the eye of the busy bride.

Photofloods in reflector stands can be set up inside the church doors to illuminate arriving guests while filming casually. A stepladder will prove handy for shooting over the heads of the crowds, and floodlights clamped to camera arms with a long extension cord will aid you in moving about. Be sure, however, to check all electrical outlets and fuses in the church before shooting to avoid delays and other embarrassing moments.

Most brides prefer not to have the actual altar ceremony filmed, since bright lights and a buzzing camera tend to distract from the solemnity of the occasion. At any rate, photofloods should be ready at the rear of the church so that they can be clicked on quickly for intimate closeups of the bridal party as they return down the center aisle. If you have a helper using another cine camera, station him outside the church, to capture the bride and groom as they pass out of the church doors, step into the waiting car and drive off.

The wedding reception also should be filmed. Here, all of the principals to the occasion are more relaxed, making possible a freer use of the indoor camera. Two "must" sequences, of course, are the cake cutting and the bride as she ascends the stairs and tosses her bouquet into waiting arms. Finally, as the rice-showered couple depart, honeymoon-bound, the wedding film comes to a natural end. If the principals are movie makers, they can add to this footage with their travels and eventually build up a family album reel that will be treasured in years to come.

Ormal I. Sprungman, ACL

CUTTING THE CAKE is one of the clossic "musts" in every wedding film — ond rightly so. The flower girl adds sweetness.

However, the wedding gifts also should figure rather prominently in the movie. A slow panorama of the gifts on the tables can be followed by near shots and closeups of particularly attractive or unusual presents. Be sure that *every* gift is photographed in some way, to avoid embarrassment and explanations later when the newlyweds begin to screen their films for relatives and friends.

Editing a wedding movie is relatively easy, since continuity follows in chronological order. Titles can be typed, hand-set or formed with block letters. For a novel effect, use the bride's scrapbook as a titling medium, showing her writing each title on a separate page in longhand. Closing the scrapbook slowly discloses THE END for the fade-out to wind up the wedding reel.

If you own a record player—preferably a dual turntable unit—you can synchronize wedding footage to suitable organ or orchestral background music, and work in wedding bells and other sound effects to suit. Tape or wire recordings of the actual ceremony, including the exchange of vows, can be played at the appropriate spot during screening to add the professional touch.

One fashionable wedding we photographed featured a breakfast for more than a hundred guests, a five piece orchestra, champagne and all the trimmings. By obtaining commercial recordings of the musical numbers to which the guests danced, we were able to synchronize footage on the playback to recapture the mood as well as all of the color of the gala event.

Of course, there are a number of little cine tricks which can be worked into a wedding reel to help brighten the footage and add further sparkle without destroying its more serious tone. For instance, in another wedding film, we shot the scenes "at the altar" several weeks after the ceremony and at home, in order to bridge an unavoidable gap and improve the continuity.

Here the camera faded in on a closeup of a minister's hands holding the church

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THE CABOT TRAIL, above, winding for 185 miles through the highlands of Cape Breton Island, is hailed by many as best in Eastern Canada.

EVANGELINE'S CHURCH, left, in Grand Pre Memorial Park, is a key center of Nova Scotia's Apple Blossom Festival, from June 1 thru 4.

NOW FOR NOVA SCOTIA!

COURTNEY J. THOMAS

YOU never know your luck when you reach Nova Scotia with a few rolls of color film! Although it is only overnight from Boston by boat, or an easy 219 miles by car from the Maine border, the Old Province is truly unique. Here the color film cameraman finds opportunities on every hand to produce a picture which will win him acclaim. That is why the knowing ones are coming to Nova Scotia in greater numbers each year.

INDIANS AT MILLBROOK

If you come by motor car, as most people do, you'll be entering by Highway 2 across the wide marshes of the Tantramar, to travel over the Fenwick hills and down through farming country to the Parrsboro Shore. You follow the coastline to Truro, then, and it's likely you'll get your camera going when you're at Millbrook. Here, just the other side of Truro, the Micmac Indians make and market baskets of every size and color. If your luck is with you, you should catch a sequence of them dyeing the splints and then weaving them into creels and other items.

PORT ROYAL HABITATION, here reproduced in exact detail, was built by Champlain in 1605 as oldest fixed white settlement.

EIGHTY MILES OF ORCHARDS

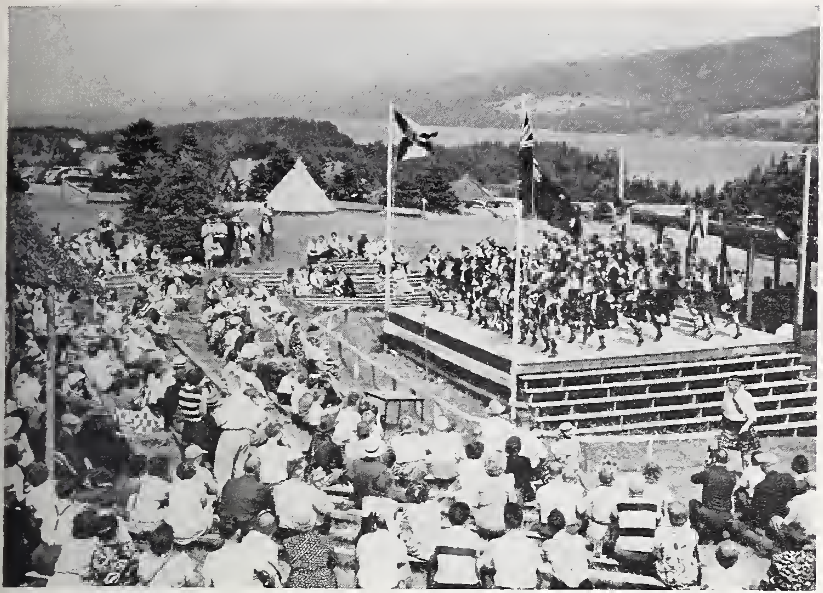
When enough of the basket making has been recorded, get in your car again and follow the highway to Bedford, where a right turn puts you on Highway 1. After an hour's drive you will begin sniffing the aroma of apple blossoms. Then, like a dream, you see them—on both sides of the road, on the slopes, squares and oblongs of pink and white blossoms in picture-card valleys—the great orchards of Nova Scotia which extend for nearly eighty miles from Windsor to Annapolis Royal. If your luck is in, it's the first week of June and the famous Apple Blossom Festival is in full swing; parades, climaxed by the crowning of the Festival Queen, are the main features. Some of the ceremonies take place in lovely Grand Pre Memorial Park, where the flowers and the statue of Evangeline form a perfect background. (For a picture-planning guide, see *Filming a Festival* in April Movie Makers—*Ed.*)

RICH HISTORY AT ANNAPOLIS ROYAL

It may be July before your holidays give you a chance to get to Nova Scotia. But don't think for a moment that you'll be unlucky. Take the same route if you wish. The apple blossoms will be gone, but you can go around the Grand Pre Park just the same and get shots of people tossing pennies in Evangeline's Well. The expressions on their faces tell what kind of a wish they are making.

Soon this same Highway 1 will take you to old Fort Anne at Annapolis Royal, with its graying cannon, grassy ramparts and children playing by the old powder magazine. Then slip out to Port Royal Habitation, a few minutes drive off Highway 1. When you go through the ancient gateway of the Habitation, you step back to 1607. There's nothing else like it in America, for here are the furnishings Montcalm's men used three and a half cen-

Photographs courtesy Nova Scotia Bureau of Information



MADE FOR THE MOVIE MAKER are the outdoor Gaelic Mod at St. Ann's, on Cape Breton Island (August 9 through 11) and the Highland Games at Antigonish on July 18.

A BRIGHT SEQUENCE on basket weaving is offered by the Micmac Indians, descendants of Nova Scotia's first inhabitants.

From May through September, Evangeline's land offers countless features for the visiting filmer

turies ago. You'll linger in wonder and admiration.

Leaving this history, go back on Highway 1 and proceed toward Yarmouth. Make it Sunday morning if you can, and use some film on the endless procession going to the big churches which grace each parish along the longest main street in America. The fishing villages stretch for thirty miles of continuous homes, and nearly everyone goes to church on foot.

TUNA TOURNEY IN SEPTEMBER

After Yarmouth, you'll swing along the South Shore on Highway 3. In September the International Tuna Tournament will be on at Wedgeport. You can go out in a boat and get extraordinary pictures, everything from the hour-long battles with the big ones to the derricks hoisting the catch to the dock in late afternoon. When you're on Highway 3 be ready at any time to shoot a fine team of red-and-white oxen. They will be pulling huge, ungainly carts, their brass-tipped horns glinting in the sunlight, their bells jingling as they plod. By the villages, lobster traps will be piled in the sun, with red-and-white marker buoys alongside. Long fishing nets will be draped over weathered poles for drying, providing a picturesque foreground frame for many a marine view.

FISHERY FAIR AND GUIDES' MEET

Lunenburg, home of the champion schooner, *Bluenose*, is a grand place for the man with color film when the Fisheries Exhibition is on in September. Then the farmers come to town with their biggest oxen—reds, red-and-whites, black-and-whites—and enter their teams in the annual ox pull. These great beasts know the game as well as their owners, who signal the pull by pressing down on the horns. Every huge muscle is strained to the utmost and their pull is much steadier than that of horses.

A short drive up from Bridgewater on Highway 3 takes the visitor to the site of the annual Guides' Meet. There log rolling, canoe racing and tilting and log chopping are among the many colorful contests staged on Molega Lake and lakeside. If the luck is still with you. yacht racing will be going on at Chester where a background of numerous islands, wooded with dark evergreens, makes a perfect contrast for white-winged craft and blue water.

WELCOME TO HALIFAX

Halifax has every type of water sport on the Northwest Arm during July and August, and the view from the top of the Memorial Tower overlooking the Arm is something unusual. There are, too, the Public Gardens with their beauty of flowers and hedges, swans, peacocks and waterfowl. And. while you're in the Provincial capital, why not drop in at the Nova Scotia Bureau of Information? There will be a special welcome there for all members of the ACL and readers of MOVIE MAKERS. Among the features which might interest and aid you in your own filming is a series of 16mm. color movies we have put together ourselves. You'll find us in the Provincial Building.

One hour's drive from Halifax is the tiny fishing village of Peggy's Cove, a mecca for

[Continued on page 165]

YOU FOND OF FISHING? The International Tuna Cup Match, held at Wedgeport September 12 to 15, brings 'em in up to 800 lbs.

Can the amateur tie into television?

"Yes!" says the author of "Movies for TV," giving ten rules for television shooting

JOHN H. BATTISON, ACL

MOST PEOPLE who watch television think of it as a multimillion dollar industry. And so it is. But like a number of multimillion dollar industries, there are many nooks and crannies where the skillful worker can extract a few dollars for himself and have fun doing it. In this rather brief article, we will discuss some of the methods whereby one's hobby can be turned to the gain of a little long green.

Since, as a reader of MOVIE MAKERS, you already are an amateur movie enthusiast, we will take it for granted that you can use a movie camera. We shall, therefore, talk only about the applications of your abilities to television. Making films for television, then, is very similar to making films for ordinary projection, except:

1. *Long shots* should be avoided. The small size of a television screen and its relatively poor definition make it difficult for this type of shot to convey much information to the viewer.

2. *Night scenes*, and those containing large black areas, should be used as sparingly as possible. In any case, never have large black areas on the right hand side of films intended for use over the television film camera chain. The electronic characteristics of the iconoscope tube used to convert the film images to electrical signals cannot cope with them: the black area tends to become grayish and a white "cloud" often appears in the center of the screen.

3. *Never make titles* with serif type (which, like the type you are reading, has fine cross lines at top and bottom). The comparatively low resolution of television cannot reproduce them; often they cause so much confusion that the titles cannot be read.

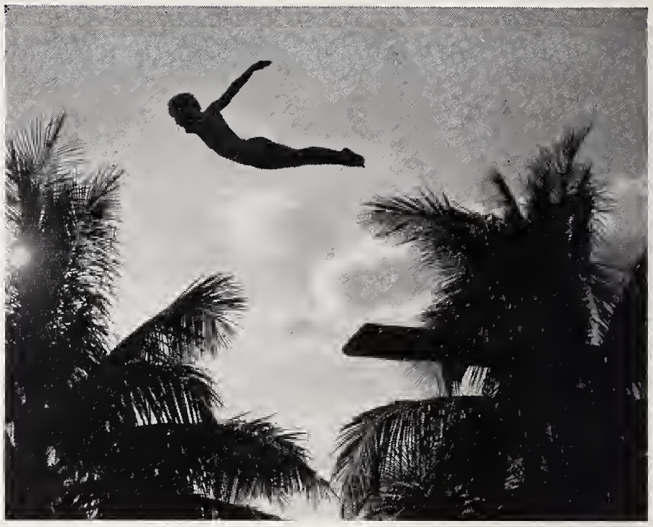
4. *Titles should not* be black and white, but light gray and dark gray, or *vice versa*. Any sudden change in brightness on a "card," as a title is called, causes the scanning beam to produce unwanted, or spurious, signals, which result in smears after such contrasts.

5. *When shooting for television*, whether titles or live scenes, remember that the projector aperture is smaller than the camera gate, and that home receivers all have different size screens and aspect ratios (ratio of width to height). Some screens really are 3x4 in proportion, the same as a film picture. Others are "magnified" and only reproduce the enlarged center of the frame, omitting the edges on the theory that the only important action takes place in the center of the screen. Therefore, it is essential that all important action is well centered in the film frame to avoid the risk of losing it in transmission.

6. *Color* is not objected to for television work; on the contrary, color films televise very well. But, due to the fact that color TV is not yet in commercial operation, there is no point in spending good money on color film when black and white stock is just as satisfactory.

7. *You must shoot at 24 frames per second.* All television projectors run at the standard sound film speed of 24 fps. (The frames are converted to television's 30 fps by a clever electronic device in the film projector.) If your film is not made at this speed (24 fps), the action will be either speeded up or slowed down unattractively.

Wide World



NG FOR TV! Black area at right will create a white cloud on tube, high contrast will cause "smear" and detail will be lost.

8. Don't worry about sound. Unless properly done and expertly handled, sound will ruin your chances of selling any footage.

9. *Positives* made from direct reversal originals are generally the most acceptable for television use. However, the television film pickup camera does have the valuable property of being able to take a negative film and change it into a positive image when transmitted over the television system. This is done by a switch on the camera marked "positive" and "negative," which is thrown to accord with the type of film in the projector. If the switch is opposite to the film type, the picture will be a negative when sent over the air. Therefore, if the only print you have of a very newsworthy event is a negative, don't be afraid to send it in. If it is good, the TV station will be glad to use it.

10. *Forget about 35mm. film.* Fewer than 30 television stations use it. It is more costly and its use results in extremely stringent fire regulations. Every TV station has complete 16mm. equipment, so that your ordinary movie camera will be satisfactory.

This brings us to outlets for your film. Many television stations are interested in obtaining shots for station identification or announcements. Sometimes they provide the artwork, at other times you will have to. A typical example of a job is a program announcement where the station provides the artwork and you provide only the film. Many jobs of this sort can be found at local TV stations, which pay about $25.00 for 100 feet. You won't buy many Cadillacs at this rate, but it's interesting work and often leads to more important assignments.

Another type of job is the animated announcement (not cartoon) in which perhaps a marquee, or cutout sign, has to flash a message on the film. An average price for this type of work is about $35.00, if the station supplies the artwork. Remember that if the artwork is done by you, *it must be perfect;* and of course the job pays more. So, if you are an artist, you can cash in in two ways. Don't be afraid that you are doing someone out of work. A $25.00 job is not very interesting to the average large television film company. Nor is one $35.00 extravaganza!

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16mm. scenes by Laurence Critchell

THE LITTLE THINGS—a youngster at rest, a boy contentedly brushing his teeth, eager faces scanning the good food — these are the scenes which sell the boys' camp to the boys, says the author. He compares them, knowingly, to box-top premiums on breakfast foods.

AIM FOR THE CAMPER!

In your summer camp continuity, good fun and friendship are as important as good food and care. Let the 'little things' tell your tale

LAURENCE CRITCHELL

SOME years ago, when I was on the consulting staff of the ACL, I made a 1600 foot color film of a boys' camp at Harrison, Maine. All of us at the League were interested in the experiment, because we seldom had a chance to test our film-planning theories with actual practice. The results were gratifying; and recently I was asked by my former boss if I would write an article for MOVIE MAKERS explaining the technique that was used in that film. It was his idea, I believe, that this might help you in your own camp filming.

Actually, there wasn't a technique—not in the special sense of the word. All the recommended practices of the ACL were followed to the letter: a treatment outline was drawn up, a scene by scene scenario was prepared; I used an exposure meter, a tripod and, where necessary, indoor lighting. But if no special technique was employed, there was, at least, a special point of view; and that point of view is what I would like to discuss.

There is a fundamental rule of advertising: to sell a child's product, appeal to the child. The advertisements on the boxes of breakfast cereals are a good example of this. Being an overgrown boy myself, I can remember when the box top premiums for the six power telescope or the false mustache set *(Be a Private Detective; Learn the Secrets of Disguise!)* were the chief inducement to a hearty breakfast.

Now, a summer camp is essentially a child's product. Yet camp films, which are a pure sales medium, are almost always directed at parents. There is a sound reason for this, of course: the camp director must convince the parents that the food at his camp is well prepared, the counseling mature, the facilities excellent and the clinic well-staffed—in other words, that the welfare of a prospective camper is assured.

But if we list the questions that are of fundamental concern to both the child and the parents, we find that there are other aspects of camp life just as important as safekeeping.

THE PARENTS—Will he enjoy himself? Will he adapt himself? Will he like camp activities? Will he be well taken care of?

THE CHILD—Will I have fun? Will everybody be nice? Are there lots of things to do?

The first three of those aspects are the same for the parents as for the child. But to enlist the full buying power of the child, the emphasis has to be on fun. In other words, he has to be assured that if he eats the cereal —in the form of healthy exercise and adult guidance— he also will get the six power telescope and the false mustache set.

Of course, fun, to a child, can mean anything from a fairy story to a dead cat in the teacher's desk. But fun at a good summer camp means the simple happiness of high spirits. It's there at night when the boys get undressed to go to bed and Micky MacDougal can't find his toothbrush. It's there in the rest

[Continued on page 166]

THE MAJOR ACTIVITIES, such as horseback riding, outdoor camping and overnight canoe trips, must not be overlooked in your boys' camp continuity. But even they may be enlivened with light touches of good fun and good humor. Note effective framing of views above.

THE REPRODUCTION OF SOUND: 1

What is good audio, and what makes it good? The answers begin in this article, first in a definitive series on the elements of sound

GERARD SCHOENWALD, ACL

ALTHOUGH many people still argue that sound is not essential to a good motion picture, there can be little doubt that a suitable sound accompaniment does add emotional appeal—and therefore entertainment value—to practically every type of film. This statement, it seems to us, is proved on every hand: at your neighborhood theatre, at your movie club gala show, and in your own home. Sound, whether *you* may like it or not, is here to stay.

Therefore, this series of articles is designed for the ever-increasing number of movie makers interested in good audio. We shall, in due course, present practical advice for building up an effective sound system. But at the outset it seems wise to examine the fundamentals of sound recording and reproduction. Let us start from scratch and ask the question:

What is and what makes good audio?

If we are speaking of reproduced sound, we may define good audio as *undistorted* reproduction. However, distortions, in a wider sense, occur even before a microphone picks up the sound. The effect of room acoustics on sound, for instance, can be regarded as a distortion. Therefore, it will be good to know how a sound is produced and affected before either our ears or a microphone pick it up.

TONES AND OVERTONES

Sound can be generated by any vibrating body, such as an air column (organ pipe), a diaphragm (drum) or a taut string. If you pluck a guitar string, you set the string into vibrations which are transmitted through successive compressions and rarefactions of the air and received by your ears. When playing the A over the middle C, the string vibrates back and forth 440 times per second. We say that this tone has a frequency of 440 cycles per second (cps). Changing the frequency results in change of pitch. The lower the frequency of tone, the deeper it sounds to us. Human hearing on the average extends from 16 to 16,000 cps. Below 16 cps we may *feel* vibrations but we do not conceive them as a sound. Musical instruments, however, produce sounds from approximately 16 to only 5000 cps.

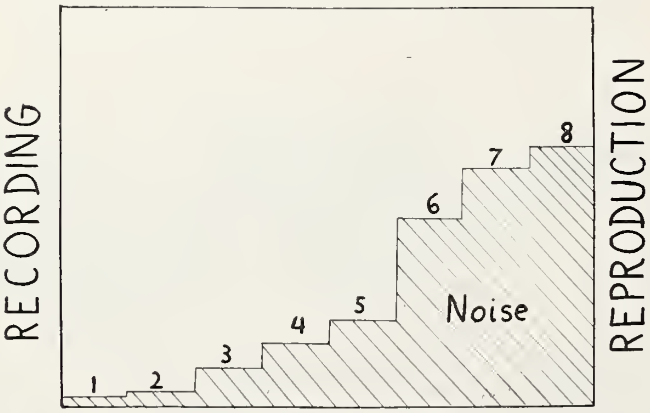


FIG. 1: How noise grows: 1) audience; 2) microphone, pre-amplifier and recording amplifier; 3) recording stylus and disc surface; 4) pressing shellac; 5) reproduction needle; 6) surface wear and dust; 7) reproducing amplifier and speaker; 8) audience at reproduction.

What kind of sounds, then, are frequencies which we hear over 5000 cps, if musical instruments cannot produce them? They are actually produced by every instrument, but not as fundamental tones. They are *overtones*. You can take a G string from a guitar, put it on a banjo and tune it to G. Although it now gives off a different sound, the sound still is the note G. The wooden body of the guitar and the sound box of the banjo have contributed overtones, that is, tones in harmony with G in the high audible range.

These harmonics, as they are also called, are mathematically 2, 3, 4, 5, etc., times the fundamental frequency and are usually a fraction of the intensity of the fundamental note. We may compare this idea of a note being a composition of different sounds with light being a mixture of rays of different wave length, therefore different colors. The various green shades would then correspond to the same note played on different instruments, with resulting variations in overtones.

CREATION AND EFFECT OF OVERTONES

A stringed instrument will give us a good illustration of how overtones are set up. When a string is swinging back and forth at a certain rate, it is producing the fundamental tone. This happens very rarely, however. While the whole length of the string swings at 440 cps, the string subdivides itself into loops which swing at a higher rate. As the frequency of a string in vibration decreases with increased length and size of the string, and *vice versa*, it can be seen that each half of the string will vibrate at 880 cps, the octave, if two loops are being formed. We hear the fundamental note with the octave as overtone.

In practice, these vibrations are of a much more complicated nature. The way a guitar string is plucked and where it is plucked affects the tone to a great extent. A steel string sounds harder than a gut string because its small mass can more easily swing in higher harmonics. Overtones over 15,000 cps add little in the way of quality differentiation. Those lying within the range of 4000 to at least 10,000 are of greatest importance in enabling us to recognize the quality of certain instruments. Overtones,

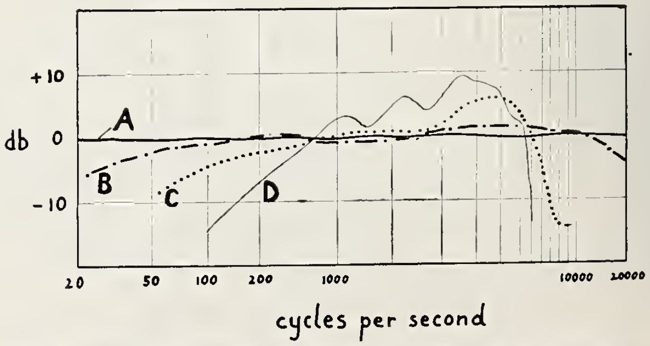


FIG. 2: Amplifier response curves for A) ideal unit; B) high quality; C) good, and D) average. A flat response at all cps is best.

we see, add brilliance. Taking them away will make the sound *mellow*.

This is actually what we are doing when we adjust the tone control on a radio. This control cuts off the overtones, taking away the brilliance of music. Portable sets and smaller table models have done great harm by making millions of people accustomed to music which lacks naturalness, balance and brilliance. In nine out of ten homes, the tone control is turned down all the time or occasionally changed for listening to speech. Consonants like "s" have higher frequencies than vowels. If cut down, understandability is impaired. This deficiency is usually recognized and the tone control set accordingly. We shall see later what other reasons make these sets sound as they do.

HARMONICS AND RESONANCE

Harmonics also are the result of *resonance*. Anything that vibrates has its resonant frequency, that is, the natural vibration in which it swings if put into motion. A pendulum of a certain size swings at a definite rate, a bigger one will swing slower, a shorter one faster. A tone and its harmonics will create vibrations in nearby objects. The violin string, for example, sets the instrument's body into vibration. When a sound happens to be of the same frequency as the natural frequency of the object which is brought into vibration, the object may start to vibrate so strongly that it cracks. Windows, glasses, even walls can crack under such circumstances. (It is intriguing to speculate whether this known scientific reaction explains the Biblical legend of Joshua and the walls of Jericho—*Ed.*)

COMPOSITE TONES

When two tones are played together, another interesting thing happens. The two sound waves add mathematically and form a third wave. It is this third wave that we hear. The sound of a full orchestra forms one wave which is the resultant of hundreds of other waves. A trained ear can pick it up, transmit the impression to the brain and the lucky man will analyze this complex wave and tell you that the chord just played by the orchestra was a minor seventh. He also may add that the cellos were too loud and the timpani, on the other hand, slightly out of beat. And all that from one complex wave touching his ears!

Memory for sound quality, however, is very bad. For comparison of sound quality a so-called A-B test is the only way to get proper results. In this, two sound systems are set up side by side. While playing the same program material, a switching arrangement permits instantaneous change from one system to the other.

DECIBELS AND DYNAMIC RANGE

Our eyes are able to see light intensities that range from extremely weak light rays to strong, concentrated light beams. Photographic film, as you know, limits this range and sensitized paper even more. Our ears, likewise, are limited by the threshold of audibility, on one side, and the threshold of pain, on the other side. This *dynamic range* is usually expressed in decibels (1 db equals 10 bels, a unit for the logarithmic expression of ratios of power—in this case, sound), a term commonly encountered in descriptive literature on audio units. The threshold of hearing was found to be about 1 db, average street noise 45 db, orchestral music about 70 db at fortissimo, heavy street traffic measured at a 15 foot distance 85 db, thunder 110 db and the threshold of pain about 135 db.

Godsey from Monkmeyer

THE BEAUTY OF MUSIC, perfectly recorded and perfectly reproduced, is the goal of good audio. With it, the "presence" of artist is felt.

If a reproduction system does not pass music in its original intensity, and thereby compresses the dynamic range, we have no longer that all-important feeling of *presence*, the perfect illusion of music being played right in front of us. This loss of dynamic range is due mostly to noise (commonly called "background" noise) which accumulates through the various recording and reproducing steps. The so-called *signal-to-noise ratio* of an equipment indicates how quiet the equipment is. It is the ratio between wanted signal and unwanted signal (noise) and is also expressed in decibels. Fig 1 shows how noise can accumulate from the time of recording to the moment we listen to the reproduction of a record. It is assumed that the record is of average quality and has been worn a bit.

TYPES OF SOUND DISTORTION

Most unfortunately, sound passed through a microphone, amplifier and loudspeaker is subject to *distortions*. The natural overtones of an instrument may be distorted in such a way that the percentage of overtones present is increased or new ones are created. Result: a change of timbre.

Besides these *harmonic distortions*, we can hear so-called intermodulation distortions, which are worse in their effect than the others. *Intermodulation distortions* are tones introduced during amplification that are out of harmony. You may also hear more and more of *transient response* of an amplifier or loudspeaker. If a loudspeaker, for instance, cannot follow the immediate start of a tone, such as produced by any percussion instrument, it is said that its transient response is bad. It is also true if referred to the immediate interruption of a sound. An "overhanging" of a loudspeaker, as this is called, is a very undesirable feature, yet is all too commonly encountered.

Wow and *flutter* are changes in frequency as well as in intensity. Wow is noticed on many records when "the hole is not exactly in the center." The pickup, therefore, is being displaced laterally once per revolution. Pronounced wow may even create a feeling of nausea in a person of sensitive ears. When the changes in frequency or intensity occur at a high rate, the result is called flutter. A scratchy violin sound is often due to flutter. Both wow and flutter can best be detected when a long sound is reproduced. Piano music can be used very well for tests on wow. In a good reproduction system these distortions are kept down to a tolerable amount, that is, at a point where our ears cannot easily distinguish between the original and the reproduc-

[Continued on page 173]

MORE ON MAGNETIC RECORDING

The author of "Synchronizing Sound on Wire" reports on his advancing techniques developed since April, 1949

WARREN A. LEVETT, ACL

WITHIN the magic circle of the Ten Best Films of 1950, there were three entries accompanied by wire recordings and one by tape; in the Honorable Mention class, two more filmers used the wire medium and an equal number tried tape. Thus, thirty percent of the producers of the selected pictures have broken away from discs and turntables to record permanently their music and narration by the magnetic method.

It seems likely, therefore, that a further discussion of magnetic recording techniques is in order. And, while this article deals specifically with wire recording, its basic principles apply also to tape recording, since the problems are fundamentally the same for either system.

In an earlier issue of MOVIE MAKERS (April, 1949), the application of the wire recorder when used to synchronize music and narration with amateur films was discussed. The first steps in synchronizing wire with film, and a simple method of getting the music and narration on the wire, were described. (This discussion, *Synchronizing Sound on Wire,* is now available in separate, ready-reference form to any member of ACL who wants it—*Ed.*) It is probable that some wire enthusiasts are now interested in more advanced methods of reproduction, with the intent of producing smoother and more perfect recordings.

ELECTRONIC RECORDING DESIRED

Following my early wire recordings of about three years ago, made with a single turntable, I felt it desirable to use double turntables so that an uninterrupted flow of music could be supplied. Thus it was that the turntables shown in the accompanying photograph (see Fig. 1) came into being. They are standard these days—offering three tone arms and two, single-speed (78 rpm) turntables, mounted in a plywood box constructed for the purpose. And they offered me an uninterrupted flow of music, it is true. But my intention was to supply this music to the recorder electrically, not via a turntable loudspeaker for pickup by the microphone of the recorder. For by this system one could eliminate loss of fidelity in the speaker and microphone, thus providing on the wire the same fidelity as on the disc recording.

MIXER AND MONITOR ADDED

Not having any knowledge of electronics, I went to see my radio repair man and had him construct the unit enclosed by the metal box (item 4) shown in Fig. 1. It serves as a mixer so that I can fade from one record to another without a sharp break; at the same time, it provides a jack for headphones, so that I can hear what is being recorded. The wiring diagram for the mixer is shown in Fig. 2. However, I also wished to add narrative to the wire during lowered pauses in the music. To that end a minor change in the Webster Recorder was made by adding a second input connection, so that the input from the microphone is fed directly to the recorder. Fig. 3, examined in conjunction with the standard wiring diagram for the Webster Model 80, will show the simple changes made. This mike too can be heard through the headphones. If you can't tackle these yourself (I couldn't), most radio repair shops are able to build similar equipment at moderate cost.

SINGLE SYSTEM TOO BUSY

The equipment described above allowed me to feed undistorted music and voice to the recorder, and to monitor it as the recording was being made. Many successful recordings were made in this fashion; but from the start I felt akin to the proverbial one-armed paper hanger!

I had been making the recordings alone because I found it difficult to teach a second person just how and when I wanted musical changes made. But what with keeping one eye on the clock and one on the score sheet for music cues, trying to narrate at the proper time, and trying to change records without clatter because of the open microphone, I knew I had to have a better system. Also, I had an annoying habit of tripping occasionally over a word in the narration, thus necessitating a new start. Casting about for a solution to the problem, I hit upon the following: why not record the narration separately—on a second recorder owned by a friend—and then feed this narration into the first recorder at the same time the music was added?

DOUBLE RECORDING SYSTEM TRIED

This worked out as desired, and the problem was solved. It is now easy to do the narration, as only the script and the clock have to be watched. Further, if a mistake is made in the narration, I simply keep on with it to the end, and then return to erase and correct the error. Since the narration is broken into paragraphs, it is possible to erase and record

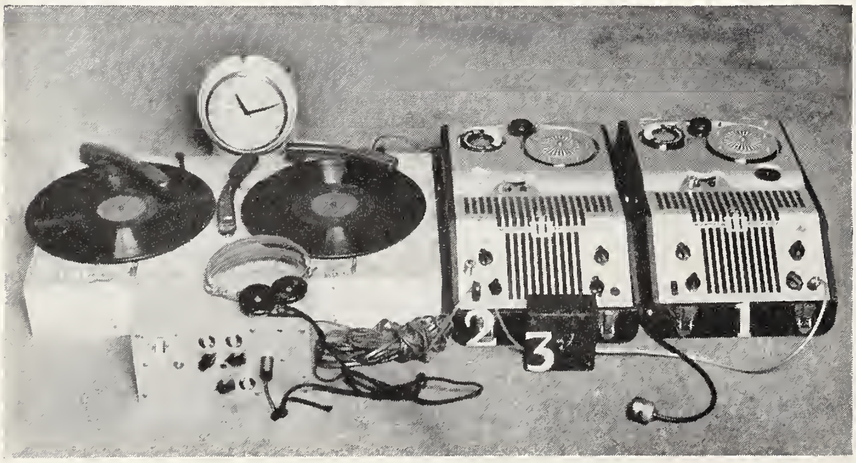


FIG. 1: Recorder 1 plays narrative wire into Recorder 2 through L pad 3, as music from turntables is added to Recorder 2 through mixer, 4. In operation, Recorder 1 is on "Listen."

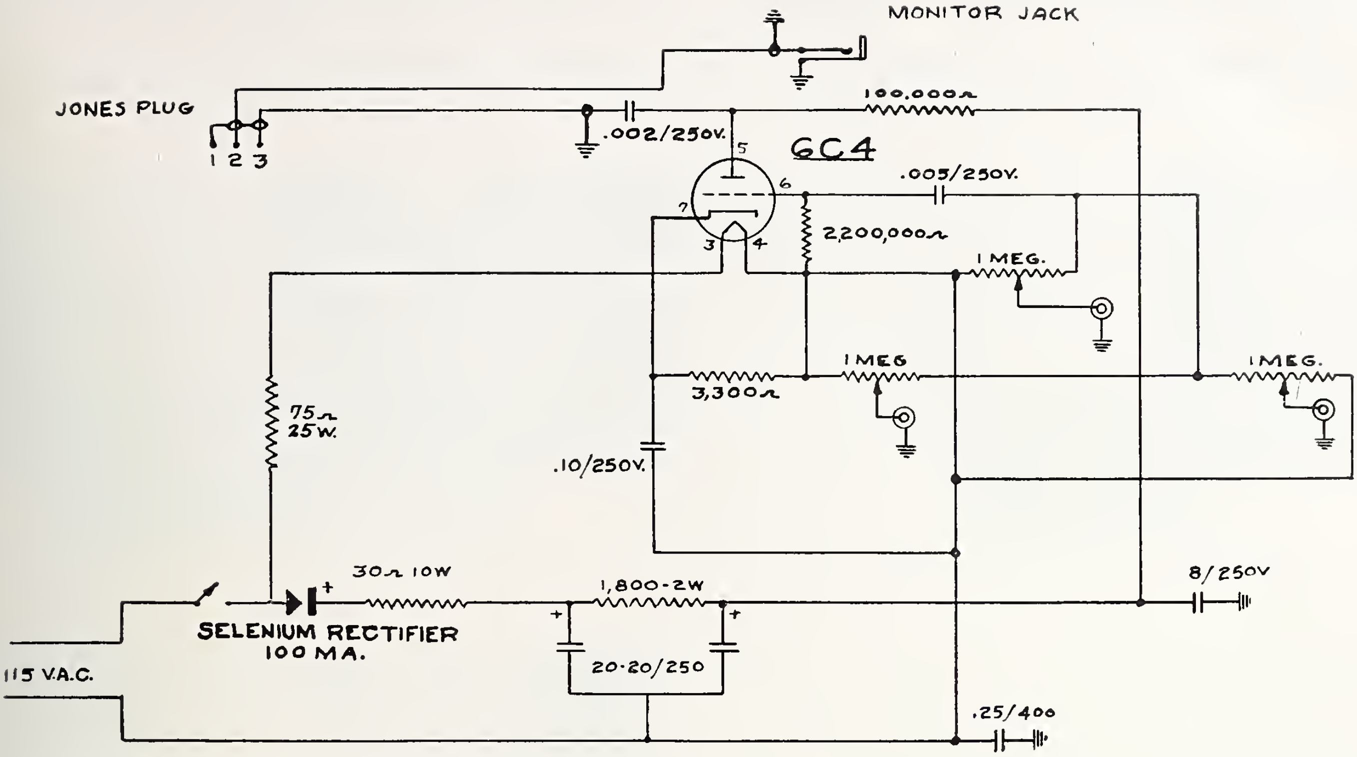
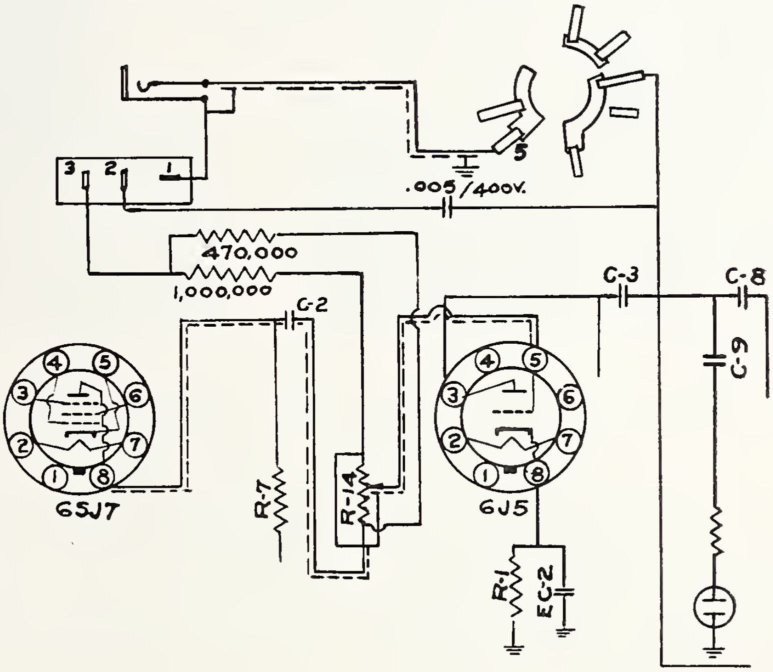


FIG. 2: Wiring diagram (above) for mixer used by the author.

FIG. 3: Wiring diagram (right) showing added input channel in Webster recorder as it applies to Model 80 wiring plan.



again any portion containing an error, without danger of erasing other parts of the recording that were satisfactory the first time.

THE DOUBLE SYSTEM HOOKUP

The completed narration, with a "one, two, three, go" signal at the start, is now played from the output of the borrowed recorder into the microphone connection on my own recorder through an 8 ohm L pad (item 3 in Fig 1), or matching network, to balance the impedance. On the word "go," the clock is started and the music is fed into recorder No. 2 through the mixer and the original jack on the recorder. Reference to the script and the clock indicates when the narration from recorder No. 1 is due, and hence it is possible to reduce the volume of the music a second or so before the voice is re-recorded. Further, the headphones are naturally invaluable in telling me exactly what is being recorded at all times—whether it be music or narrative.

METHOD FOR ERASING CLICKS

The method described above makes possible a recording of constant level, free from extraneous noise. Since the final recording is made in a continuous run, no clicks resulting from stopping and starting the recorder are included. Of course, when corrections are made in the narration wire, clicks result. But they can be erased, and here again is a new development in my methods.

To begin with, simply setting the machine on "record" and then erasing only moves the click further along, since the click results from stopping the recorder, or from switching from "record" to "listen," when the machine is running. Fortunately, no noise is put on the wire as the switch is changed from "listen" to "record." Thus, after a lot of experimenting, I discovered how to erase the clicks without adding new ones.

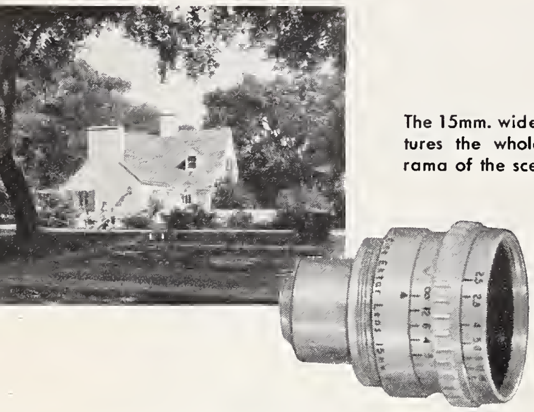
This method is to locate the click to be eliminated, rewind the wire a turn or two, place the switch on "record," and turn the "run" switch to start the recorder. As soon as it is certain the click has passed the recording head, the takeup drum is stopped with the hand and, with a pencil, the wire is carefully pushed out of the slot in the recording head. Now the switches are returned from "run" to "stop" and from "record" to "listen," and the wire is again inserted in the recording slot.

TROUBLES WITH TIMING

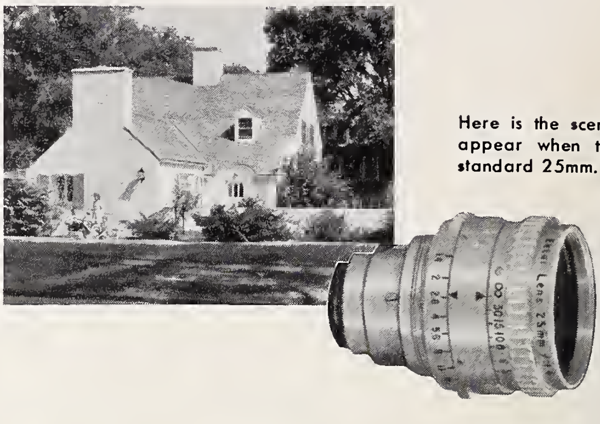
Another source of trouble I encountered concerned timing, and perhaps an example will best illustrate the problem. I prepared a timing

[Continued on page 166]

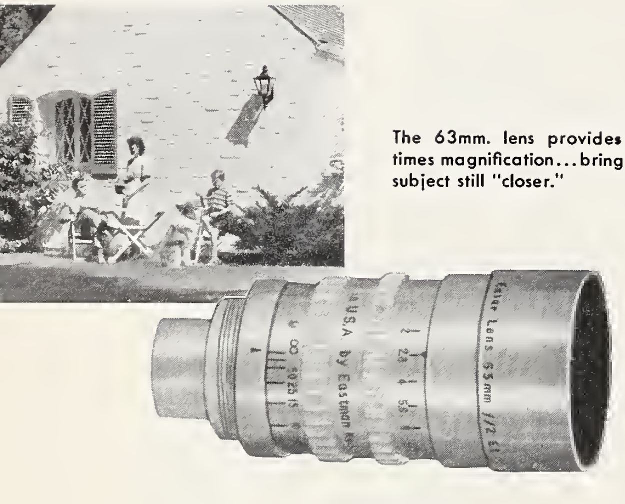
Far or Wide... Kodak Cine



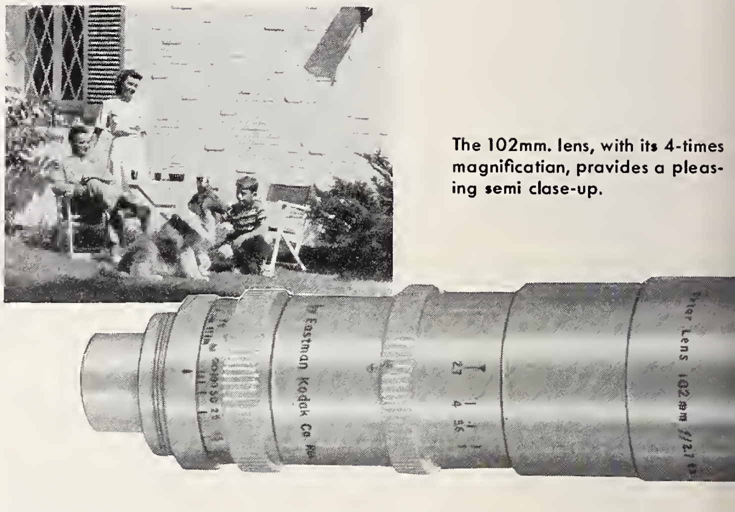
The 15mm. wide-angle lens captures the whole, broad panorama of the scene.



Here is the scene as it would appear when taken with the standard 25mm. lens.



The 63mm. lens provides 2½ times magnification...brings the subject still "closer."



The 102mm. lens, with its 4-times magnification, provides a pleasing semi close-up.

The pictures above show how the Ektar Lenses for 16mm. cameras would reco

KODAK CINE EKTAR LENSES FOR 16MM. CAMERAS

Type	Focal Length and Speed	Relative Magnification	Focusing Range	Width of Area Covered at Minimum Focus Distance	Width of Area Covered at 25 Feet	Width of Area Covered at 50 Feet	Price, including Federal Tax	IS YOUR CAMERA LISTED HERE? If it is, the appropriate adapter will equip it to accept Kodak Cine Lenses
Wide-Angle	15mm. f/2.5	0.6	Inf. to 6 in.	$2\frac{13}{16}$ in.	15 ft. 3 in.	30 ft. 6 in.	$ 77.50	Bolex H-16; Cine-Kodak Magazine 16; Cine-Kodak Model E, f/1.9; Cine-Kodak Model K; Cine-Kodak Royal; Cine-Kodak Special and Special II; Cinklax; DeVry DeLuxe; Filmo Autoload; Filmo Autoload Speedster; Filmo Automaster; Filmo 70, 70A, 70B, 70C (except serial nos. 46122 through 54089); Filmo 70D, 70E, 70F, 70G; Filmo 141A and 141B; Keystone A-7; Revere Models C-16, C-19, C-26, and C-29; Victor Models 3, 4, and 5.
Standard	25mm. f/1.9	1	Inf. to 12 in.	$3\frac{13}{16}$ in.	9 ft. 5 in.	18 ft. 10 in.	98.50	
Standard	25mm. f/1.4	1	Inf. to 12 in.	$3\frac{13}{16}$ in.	9 ft. 5 in.	18 ft. 10 in.	195.00	
Long-focus	40mm. f/1.6	1½	Inf. to 24 in.	$5\frac{1}{16}$ in.	6 ft. 0 in.	12 ft. 0 in.	128.50	
Long-focus	63mm. f/2.0	2½	Inf. to 24 in.	$2\frac{15}{16}$ in.	3 ft. 9 in.	7 ft. 7 in.	129.50	
Long-focus	102mm. f/2.7	4	Inf. to 36 in.	$2\frac{3}{4}$ in.	2 ft. 4 in.	4 ft. 8 in.	139.50	
Long-focus	152mm. f/4.0	6	Inf. to 6 ft.	$3\frac{5}{8}$ in.	1 ft. 6 in.	3 ft. 1 in.	164.50	

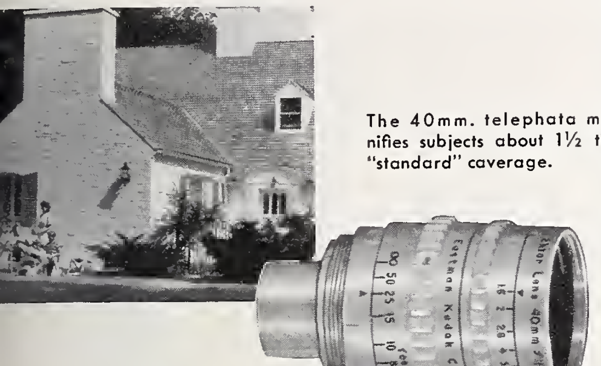
KODAK CINE EKTAR LENSES FOR 8MM. CAMERAS

Type	Focal Length and Speed	Relative Magnification	Focusing Range	Width of Area Covered at Minimum Focus Distance	Width of Area Covered at 25 Feet	Width of Area Covered at 50 Feet	Price, including Federal Tax	IS YOUR CAMERA LISTED HERE? If it is, the appropriate adapter will equip it to accept Kodak Cine Lenses
Long-focus	25mm. f/1.9	2	Inf. to 12 in.	$1\frac{11}{16}$ in.	4 ft. 3 in.	8 ft. 6 in.	$ 98.50	Bolex H-8; Briskin; Cine-Kodak Reliant; Cine-Kodak Magazine 8; Cine Perfex; Franklin; Keystone; Keystone Magazine; Revere 88; Revere 99; Stewart-Warner.
Long-focus	25mm. f/1.4	2	Inf. to 12 in.	$1\frac{11}{16}$ in.	4 ft. 3 in.	8 ft. 6 in.	195.00	
Long-focus	40mm. f/1.6	3	Inf. to 24 in.	$2\frac{1}{4}$ in.	2 ft. 8½ in.	5 ft. 5 in.	128.50	
Long-focus	63mm. f/2.0	5	Inf. to 24 in.	$1\frac{3}{8}$ in.	1 ft. 8¼ in.	3 ft. 5 in.	129.50	

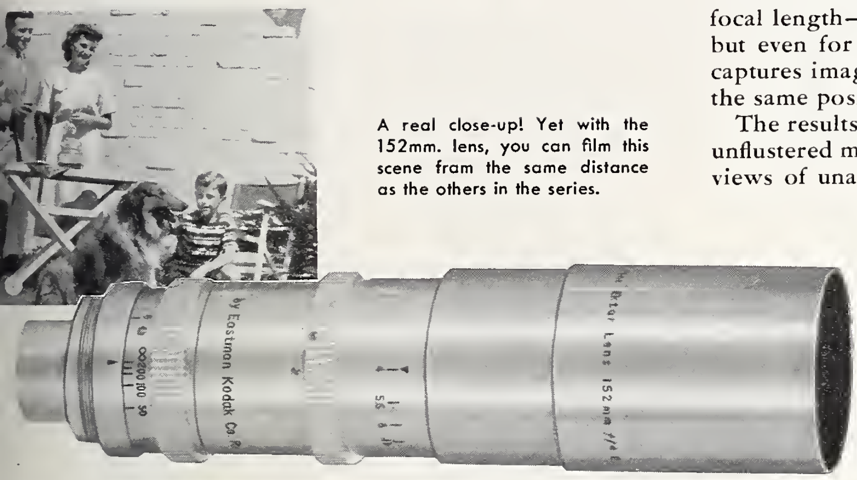
Owners of turret-type cameras should make certain before buying accessory lenses that the turret provides adequate optical clearance.

Prices are subject to change without notice. Consult your Kodak dealer.

ar Lenses Get the Picture!



The 40mm. telephoto magnifies subjects about 1½ times "standard" coverage.



A real close-up! Yet with the 152mm. lens, you can film this scene from the same distance as the others in the series.

WITH a complement of accessory lenses, your camera acquires truly remarkable versatility. Every scene can be framed just as you want it . . . shots you never before thought possible come into easy range. And, when you choose Kodak Cine Ektar Lenses, you obtain for your own reels the unsurpassed movie results provided by the finest lenses ever produced for 16mm. and 8mm. cameras.

A full complement of Kodak Cine Ektar Lenses for 16mm. cameras consists of seven lenses—a wide-angle, two lenses of standard focal length, and four telephotos ranging in relative magnification from 1½ to 6 times—the whole series comprehensively graduated in focal length at a common ratio of 1:6. Four of the lenses are in suitable focal lengths for use with 8mm. cameras . . . provide telephoto magnifications from 2 to 5 times.

Few movie makers, perhaps, will require the range provided by *all* the lenses. But equally few serious movie workers can afford to be without some of them. The Kodak Cine Ektar 63mm. *f*/2.0 Lens, to take just one example, is a lens that might well have a place in your movie kit. Like all Ektar systems, this lens is remarkably fast for its focal length—fast enough not only for most outdoor conditions . . . but even for shots of indoor events. Used on a 16mm. camera, it captures images 2½ times as large as would the standard lens from the same position . . . on an 8mm. camera, 5 times as large.

The results—"sideline" sports shots filmed across tiers of seats . . . unflustered movie portraits of camera-conscious subjects . . . detailed views of unapproachable wildlife—real close-ups filmed from well back, whenever time, terrain, or the nature of your subject prevents you from moving in. And this fine lens is as much at home at extremely short range—at minimum focus, it covers fields a scant inch or two wide . . . for needle-sharp studies of tiny movie subjects.

The table at left, below, will help you select the lenses best suited to your needs. Look it over . . . then talk it over with your Kodak dealer. He'll be glad to supply you with lenses that will help you get the picture . . . every time!

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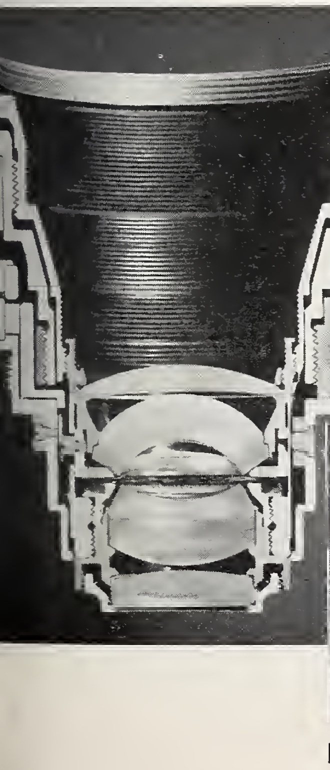


EKTAR: TOP QUALITY

THE most important characteristics of a lens are those you can never see. Even a photograph like this—an actual cross-section of the Kodak Cine Ektar 25mm. *f*/1.4 Lens—can only suggest the skilled design, the precise manufacture . . . the all-round optical excellence . . . that are essentials of this one lens, and of all truly fine optical systems.

For characteristics like these, only the integrity of the manufacturer can give you full assurance. And Ektar Lenses—designed and produced by Kodak—are those which have proved so excellent in *every* characteristic that they have earned Kodak's highest optical designation.

Kodak Cine Ektar Lenses provide unique flatness of field . . . give crisp definition and sparkling sharpness from edge to edge. Rare-element glass helps assure top-quality results, even under adverse lighting. Because Ektar Lenses are fully color correct—with all glass-air surfaces Lumenized—your shots take on surprising brilliance and realism, whether color or black-and-white.

KODAK EKTAR CONVERTER

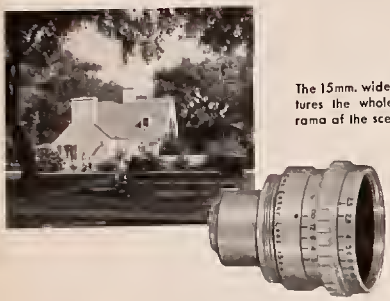
This handy accessory alters the effective focal length of the 25mm. *f*/1.4 Ektar Lens to 15mm.—increases field coverage by about 60%—without loss in speed or image quality. For 16mm. cameras, the combination provides a standard lens and a wide angle —*both with f/1.4 speed . . . both with Ektar quality!* Kodak Ektar Converter—$80, Federal Tax included.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Kodak
TRADE-MARK

Prices are subject to change without notice. Consult your Kodak dealer.

Far or Wide... Kodak Cine Ektar Lenses Get the Picture!



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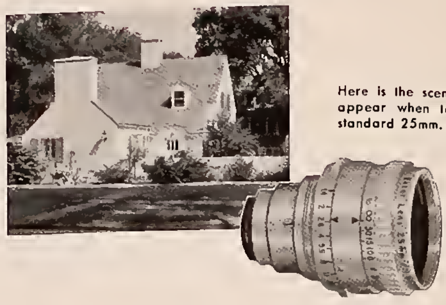

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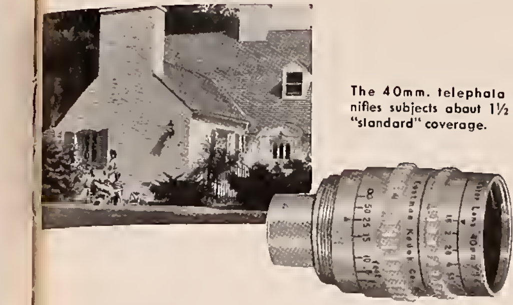

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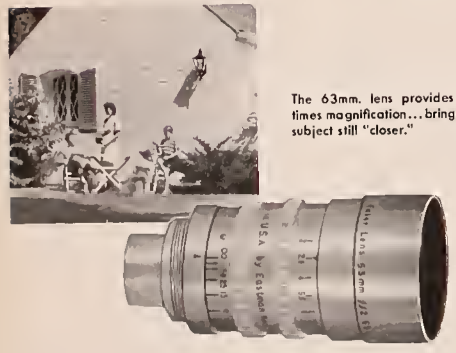

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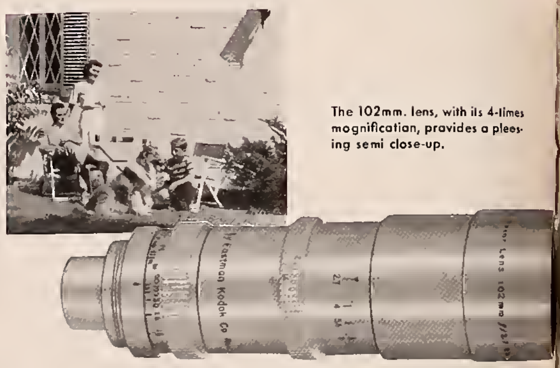

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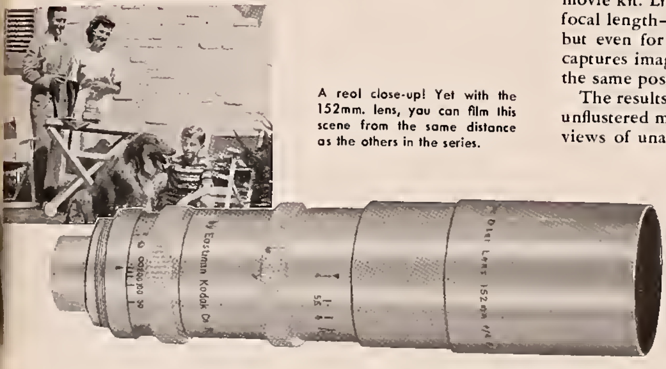

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KODAK CINE EKTAR LENSES FOR 16MM. CAMERAS

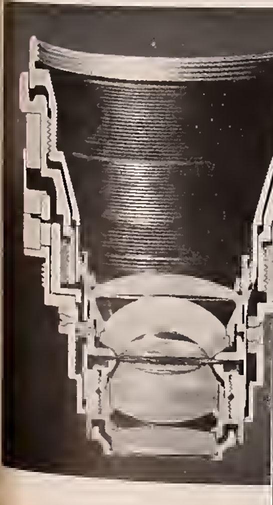
Type	Focal Length and Speed	Relative Magnification	Focusing Range	Width of Area Covered at Minimum Focus Distance	Width of Area Covered at 25 Feet	Width of Area Covered at 50 Feet	Price, Including Federal Tax	IS YOUR CAMERA LISTED HERE? If it is, the appropriate adapter will equip it to accept Kodak Cine Lenses
Wide-Angle	15mm. f/2.5	0.6	Inf. to 6 in.	2 13/16 in.	15 ft. 3 in.	30 ft. 6 in.	$ 77.50	Bolex H-16; Cine-Kodok Magazine 16; Cine-Kodak Model E, f/1.9; Cine-Kodak Model K; Cine-Kodak Royal; Cine-Kodak Special and Special II; Cinklox; DeVry DeLuxe; Filmo Autoload; Filmo Autoload Speedster; Filmo Automaster; Filmo 70, 70A, 70B, 70C (except serial nos. 46122 through 54089); Filmo 70D, 70E, 70F, 70G; Filmo 141A and 141B; Keystone A-7; Revere Models C-16, C-19, C-26, and C-29; Victor Models 3, 4, and 5.
Standard	25mm. f/1.9	1	Inf. to 12 in.	3 13/16 in.	9 ft. 5 in.	18 ft. 10 in.	98.50	
Standard	25mm. f/1.4	1	Inf. to 12 in.	3 13/16 in.	9 ft. 5 in.	18 ft. 10 in.	195.00	
Long-focus	40mm. f/1.6	1½	Inf. to 24 in.	5 1/16 in.	6 ft. 0 in.	12 ft. 0 in.	128.50	
Long-focus	63mm. f/2.0	2½	Inf. to 24 in.	2 15/16 in.	3 ft. 9 in.	7 ft. 7 in.	129.50	
Long-focus	102mm. f/2.7	4	Inf. to 36 in.	2¾ in.	2 ft. 4 in.	4 ft. 8 in.	139.50	
Long-focus	152mm. f/4.0	6	Inf. to 6 ft.	3⅝ in.	1 ft. 6 in.	3 ft. 1 in.	164.50	

KODAK CINE EKTAR LENSES FOR 8MM. CAMERAS

Type	Focal Length and Speed	Relative Magnification	Focusing Range	Width of Area Covered at Minimum Focus Distance	Width of Area Covered at 25 Feet	Width of Area Covered at 50 Feet	Price, including Federal Tax	IS YOUR CAMERA LISTED HERE? If it is, the appropriate adapter will equip it to accept Kodak Cine Lenses
Long-focus	25mm. f/1.9	2	Inf. to 12 in.	1 11/16 in.	4 ft. 3 in.	8 ft. 6 in.	$ 98.50	Bolex H-8; Briskin; Cine-Kodak Reliant; Cine-Kodak Magazine 8; Cine Perfex; Franklin; Keystone; Keystone Magazine; Revere 88; Revere 99; Stewart-Warner.
Long-focus	25mm. f/1.4	2	Inf. to 12 in.	1 11/16 in.	4 ft. 3 in.	8 ft. 6 in.	195.00	
Long-focus	40mm. f/1.6	3	Inf. to 24 in.	2¼ in.	2 ft. 8½ in.	5 ft. 5 in.	128.50	
Long-focus	63mm. f/2.0	5	Inf. to 24 in.	1⅜ in.	1 ft. 8¼ in.	3 ft. 5 in.	129.50	

Owners of turret-type cameras should make certain before buying accessory lenses that the turret provides adequate optical clearance.

Prices are subject to change without notice. Consult your Kodak dealer.



EKTAR: TOP QUALITY

THE most important characteristics of a lens are those you can never see. Even a photograph like this—an actual cross-section of the Kodak Cine Ektar 25mm. *f*/1.4 Lens—can only suggest the skilled design, the precise manufacture . . . the all-round optical excellence . . . that are essentials of this one lens, and of all truly fine optical systems.

For characteristics like these, only the integrity of the manufacturer can give you full assurance. And Ektar Lenses—designed and produced by Kodak—are those which have proved so excellent in *every* characteristic that they have earned Kodak's highest optical designation.

Kodak Cine Ektar Lenses provide unique flatness of field . . . give crisp definition and sparkling sharpness from edge to edge. Rare-element glass helps assure top-quality results, even under adverse lighting. Because Ektar Lenses are fully color correct—with all glass-air surfaces Lumenized—your shots take on surprising brilliance and realism, whether color or black-and-white.

KODAK EKTAR CONVERTER

This handy accessory alters the effective focal length of the 25mm. *f*/1.4 Ektar Lens to 15mm.—increases field coverage by about 60%—without loss in speed or image quality. For 16mm. cameras, the combination provides a standard lens and a wide angle *—both with f/1.4 speed . . . both with Ektar quality!* Kodak Ektar Converter—$80, Federal Tax included.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Kodak
TRADE-MARK

GREAT BRITAIN BECKONS

All England is on display this summer at the Festival of Britain. Here's the What and Where at the London site

STANLEY W. BOWLER, F.R.P.S.

ONE hundred years ago. in the then spectacular Crystal Palace at Hyde Park. England marked the climax of her Industrial Revolution in the "Great Exhibition." This summer she marks the centenary of that historic occasion with the Festival of Britain.

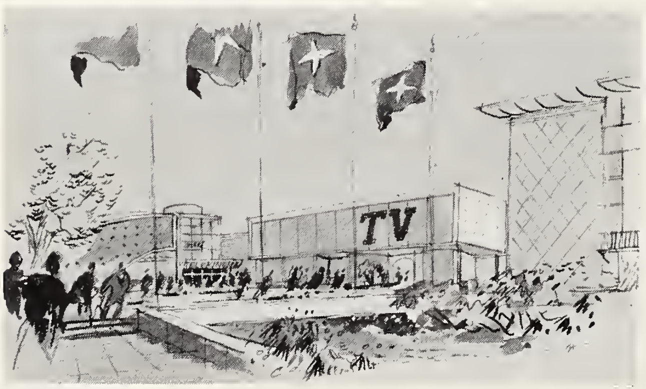
There are, however, a number of important differences between the two fetes. The Great Exhibition of 1851 was confined solely to London. The Festival of Britain, for 1951, will spread over the entire United Kingdom, with every locality encouraged to add its own individual activities to the national events. The keynote of the 1851 Exhibition was Industry, and contributions to it were invited internationally. The 1951 Festival will be a British event only, telling the story of British contributions to the manifold Arts and Sciences—as well as Industry. And, finally, there were no amateur movies in 1851, while there quite definitely are such today. *That's* why we think you may wish this summer to turn your vacation camera toward the Festival of Britain.

NO RESTRICTIONS ON FILMING

First of all, I think you will be interested to know that an assurance has been given me by the Director of Public Relations of the Festival that there will be no restrictions on amateur photography and cinematography in the various exhibitions. At the same time, as supplies of motion picture film, both black and white and color, are not particularly plentiful here, you will be well advised to bring a reasonable quantity with you for your personal needs. Don't forget to declare it when you arrive. You will find that our Customs officers are quite reasonable and most courteous provided you do that; but they may not be so helpful if you attempt to "smuggle in" your supplies.

LONDON LINES THE THAMES

Next I think that I ought to explain, for the benefit of those who may be visiting London for the first time, that the River Thames roughly divides London into two parts. In doing so, it winds about in tortuous curves so that at one point it will be flowing east and west and at another north and south. The main South Bank site of the Festival is situated on a great curve of the river between Westminster Bridge and Waterloo Bridge (see Fig. 1). Here the river, in flowing towards the sea, goes in a north-easterly direction before turning more easterly towards the City of London proper.



THE TELECINEMA, No. 21 on the plan opposite, will house large-screen TV and stereoscopic movies. The Festival's official symbol is above.

The River Thames is also tidal, so that at various times of the day you will be able to get different kinds of scenes depending upon the height of the river and the direction of the sun. The river also carries a great deal of commercial traffic; powerful river tugs bringing up strings of heavily laden barges, and large, coastal coal ships (we call them colliers) coming from the north of England with coal for the power stations further up the river.

LOCATION OF FESTIVAL SITE

Starting from Westminster Bridge (see Fig. 2), we have Westminster Abbey and the Houses of Parliament on the "north" side of the bridge, and St. Thomas's Hospital and the County Hall on the "south" side. The County Hall is the home of the London County Council, which is the governing body for Greater London. The Festival site begins just the other side of County Hall and stretches along the southern bank of the river, past Charing Cross railway bridge to Waterloo Bridge. Between these bridges are the landing stages of the Festival site for the special river steamers which will carry visitors between the main site and the pleasure gardens further up the river at Battersea Park.

FOOTBRIDGES HANDY FOR FILMING

On each side of the Hungerford Bridge (which carries the railway from Charing Cross) are footbridges. The one on the Waterloo Bridge side is a permanent one and leads from the Victoria Embankment to Waterloo Station. I have mentioned this because there are some lovely views of the London skyline to be obtained from this footbridge—especially at dusk when the lights along the Embankment begin to glow and the offices are lighted up, creating countless reflections in the river.

The footbridge on the Westminster Bridge side of the Charing Cross railway bridge is a new one, specially built for the Festival. It is a "Bailey Bridge" and was constructed by the Royal Engineers (British Army) from ingeniously designed standardized components, such as are used in throwing temporary bridges across rivers in wartime. Access to this new bridge, which is to form one of the entrances to the Festival site, has not yet been possible; but I should imagine that some good shots of the exhibition will be possible from it. However, in the middle of the day the site will be cross lit (see Fig. 2) and a good lenshood will be essential if first class results are to be expected.

It is not until fairly late in the afternoon that the exhibition buildings are lit on the river side. Two problems present themselves then: first of all the light is decreasing in value so that you will need to check your exposures carefully, and secondly the river is fairly wide opposite the main part of the exhibition. Therefore, a 2x or a 3x lens will be an asset if you want to get more than a general shot. If you haven't got a telephoto lens, then you will probably find that it is possible to get some shots from the river side by making a trip in a launch or pleasure steamer.

HIGHLIGHTS OF FESTIVAL EXHIBITS

But enough of general long shots of the Festival site. Let us move on to the South Bank exhibition itself. Here you will find that the majority of the structures are new in conception and novel in design; steel, wood, glass and every form of modern constructional material are combined in challenging examples of architecture for the future.

The Dome of Discovery is a case in point. Here is the biggest dome in the world, built around a steel retaining ring 365 feet in diameter, with slender, openwork girders carrying a light, metal sheath for a roof. The Skylon, nearby the Dome, is a tapered and incredibly slender shaft which will remind American visitors of their own World's Fair trylon; while toward the other end of the site the Shot Tower (conventional in design) is capped incongruously with a giant radar screen which will send signals to the moon.

Almost central in the Festival site (flanking the Hungerford Bridge at its inland end) stands the Telecinema pavilion. Here, for the first time anywhere, large screen television will be presented as a regular part of theatrical movie programs—much of it originating directly from the Festival grounds. Also of interest to the amateur filmer will be presentations of three-dimensional films in color (achieved through new developments in polarization), which will be accompanied by "three dimensional," or stereophonic, sound. In this latter development, all of the sound track or any desired part of it may be made to seem as if coming from every side of the spectator.

HUMAN INTEREST AT PLEASURE GARDENS

When, as inevitably happens, either your feet or your flagging spirits tire at the South Bank site, take a trip on the cooling River Thames to the Festival Pleasure Gardens, at Battersea Park. Here, in a beautiful setting of trees, lawns and flowers, spacious courtyards and terraces, fountains and ornamental lakes, visitors will find rest, refreshment and entertainment to suit all tastes and ages.

The Pleasure Gardens may well be the paramount site for good picture making. For among the many attractions will be open-air theatres, concerts, beer gardens, a dance hall, a Fun Fair covering six acres and a Children's Zoo. Restaurants, cafes and bars will offer food and drink at various prices, while by night illuminations and fireworks will transform the Gardens into a fairyland for the visiting filmer.

Sweeping in scope as the Festival may be (for its non-London aspects,

[Continued on page 169]

Illustrations © Festival of Britain

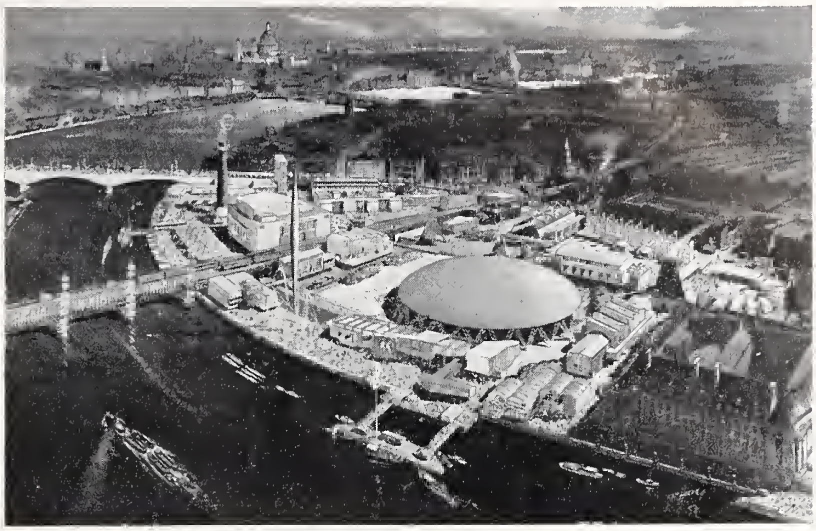


FIG. 1: The Festival site flanks the Thames between Westminster and Waterloo Bridges.

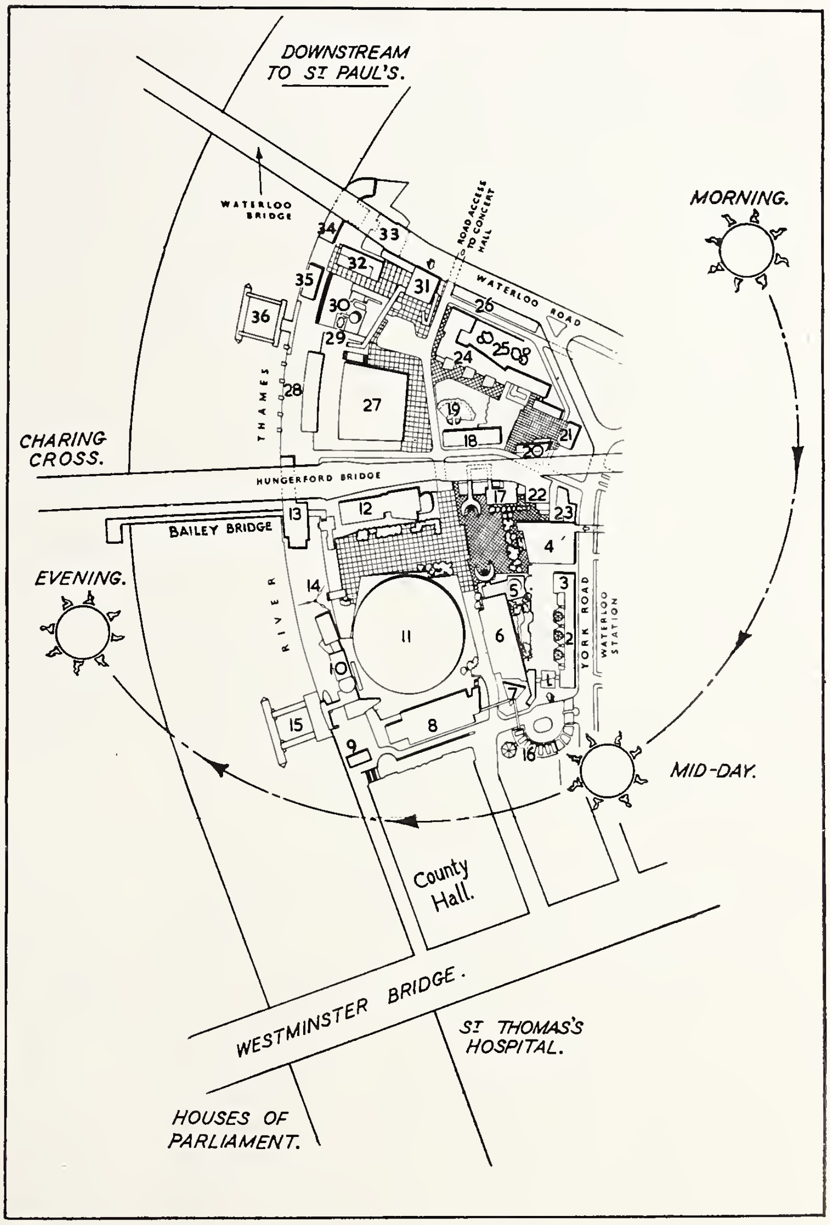


FIG. 2: The Festival plan. 1) Chicheley Street Gate; 2) Information and P. O.; 3) Fairway Cafe; 4) Station Gate; 5) Land of Britain; 6) The Natural Scene; 7) Minerals; 8) Power and Production; 9) '51 Bar; 10) Sea and Ships; 11) Dome of Discovery; 12) Transport; 13) Regatta Cafe; 14) Skylon; 15) Nelson Pier; 16) G.H.Q.; 17) People of Britain; 18) Lion and Unicorn; 19) Unicorn Cafe; 20) Television; 21) Telecinema; 22) Locomotives; 23) Police; 24) Homes; 25) Court; 26) Staff; 27) Festival Hall; 28) Seaside; 29) 1851 Centenary; 30) Shot Tower; 31) Waterloo Gate; 32) Harbour Bar; 33) Health; 34) Thames Cafe; 35) Sports; 36) Rodney Pier.

THE PERSONAL TOUCH

You, too, can be the life of your picture party—with a little creative faking

HARRY ARCHER

HAVE you ever fought a bull? Worked as a riveter on the upper reaches of a skyscraper? Beaten Riggs at tennis?

I have. And I have my movies to prove it.

It all started when I was working in England and four of us took a motor trip to Spain and North Africa. We were looking forward to seeing and filming our first bullfight, when my wife said "Why don't you get in there and fight me a bull? We'll stay in the stands and take your picture." It occurred to us then that unusual events and occupations could be made a lot more interesting in our movies if we made it appear that we were taking part in them.

THE MOVIE MATADOR

And so our program of "the personal touch" began there in Madrid. We rented a matador's costume for me ($2.50 including the cost of letting out the seat of the pants) and then persuaded the custodian of the bull ring to let us in when nobody else was about. There we took pictures of myself in the ring, flaunting my cape, pirouetting gracefully away from an imaginary bull, lunging with my sword, acknowledging the cheers from empty stands.

The next day brought the real bullfight and we were in the front row, with our backs to the sun. We ran off five rolls of the genuine article, emphasizing distant shots of a real bullfighter in the same colored costume that I had worn the day before. Also sought were closeup scenes of the enraged bull charging directly towards the camera and shots of the crowds clapping their hands to bloody pulps.

Later, in Madrid and even after we got back to London, we shot some continuity connectives and we were ready for the editor. Briefly, then, the scenario ran like this. We arrive at the bull ring and, after a short argument, I bet I can fight a bull or my name ain't Alfonso Orhay Francesco de Merida y San Diego. I persuade the doorman at the rear gate to let me in and give me a few pointers on how to handle the cape and sword, while the others go in the main gate and watch the preliminaries. Here we used the real fight scenes that didn't fit into our plot.

Then, the big moment. Two huge, bright-red, wooden doors swing slowly open, admitting the hero to the ring. Thunderous applause from the crowds. Wife looking worried, wondering if my insurance is paid up. The gate to the bull pen opens and in comes the biggest hunk of mayhem on the hoof you've ever seen. The fight is on. There is a long shot of the bull bearing down on the lone, brave figure in blue. Closeup of me looking grim but determined. Then the bull charging right off the screen into the laps of our audience. I step nimbly aside, followed by a long shot of the bull lunging on past the matador. And so on, until the crucial moment when I speed the bull from this into a better world. Frenzied acclaim. Wife overjoyed . . . They loved me in Madrid!

It took a lot of advance planning and a lot of our meager time in Madrid. And it took several weeks of evenings huddled over the editor. Of course, nobody believes that I was a brave enough—and not many think I was stupid enough—to get into the ring with a bull; but I can think of no more interesting way of showing a bullfight to your friends.

DAVIS CUP DIDOS

Seriously, why not try this kind of treatment? If you're a tennis fan, why not knock off a few of the seeded players at Forest Hills? A shot of the sign at the gate establishes the locale. The champ walks onto the courts and the camera swings to another entrance from which you emerge with sixty or seventy racquets carried negligently under one arm. Then a distant scene of the two great finalists shaking hands before the start of the match. The champ wins the serve and blasts one right down the line. A closeup of you, coolly confident, returning same with ease. A distant shot of a frenzied volley. A closeup of you really pasting one into his teeth and a closeup of him flubbing it. Cheers from the stands. And there you are, selected for the Davis Cup team. Incidentally, there are novelty shops in many major cities where you can get a dummy newspaper printed with any headline you want for fifty cents to a dollar. Use one of them. "BLOTZ TO CAPTAIN DAVIS CUP TEAM" will really put over your personal touch treatment.

INGENUITY AT INDIANAPOLIS

Or perhaps you'd prefer to be an ace racing driver at the Indianapolis Speedway. Granted, most home movie fans own few if any racing cars. But that's no barrier. A polite, personal request to one of the real drivers should net you five minutes with his car. We have found most people under such circumstances amused but helpful, slightly flattered at our interest in them and as curious about our hobby as we are about their activity. Shots of you checking over the engine, getting in, starting up, stopping and getting out are about all that's needed. The remainder can be actual scenes of the race, shots of the crowds cheering and quick closeups of "your" car actually in the race. If your camera angle for these closeups is well chosen, it will be impossible to identify the helmeted driver.

A little ingenuity can add a lot of realism to such a race scene. For example, take an up-angle shot of you in the car so that no background is showing. Then a helper with an electric fan can blow loose dirt between you and the camera giving the illusion of speed. By thinking out in advance exactly what is to be done, such props can be on hand and your time with the car cut to a minimum.

Two words of warning in using this device. First, remember that you are trying to show some significant event and your part in it is just a gimmick to add interest. Don't let the faking run away with you to the extent that the whole reel is devoted to you, with the authentic scenes used only as background. Good looking as you no doubt are, your appearance in the show is incidental.

The other warning is against devoting too much of your film library to such stunts. The first time you use it, it's hilarious. The second and third can still be funny. After that, like any device, it gets just plain boring.

See you at the Rose Bowl Game.

The Clinic

Pictures, plans and ideas to solve your filming problems

TRAVEL TRANSITION

With the big summer travel season coming up, it occurred to me that fellow filmers might be interested in the transition scenes I ran off this winter for last summer's trip to the West Coast. Here was the setup . . .

First, against the background of an Esso road map, I filmed a toy automobile as it moved from my starting point (New York City) to the trip's end (Mt. Rainier). The smooth movement of the toy auto was created by pulling it across the map hitched to an electric motor drive.

This background footage was then wound back to the starting point. Now, shooting in short takes of a fade-in, full exposure and fade-out, I double exposed a series of state auto license plates under appropriate points in the car's route. These takes, of course, were then cut up and spliced in as needed in the unfolding of the trip film.

For an end title, I used a sunset as a background, and double exposed over it the map, the returning toy auto and "The End" in white block letters.

Oscar Keller, ACL
Clifton, N. J.

REEL ALIGNMENT GAUGE

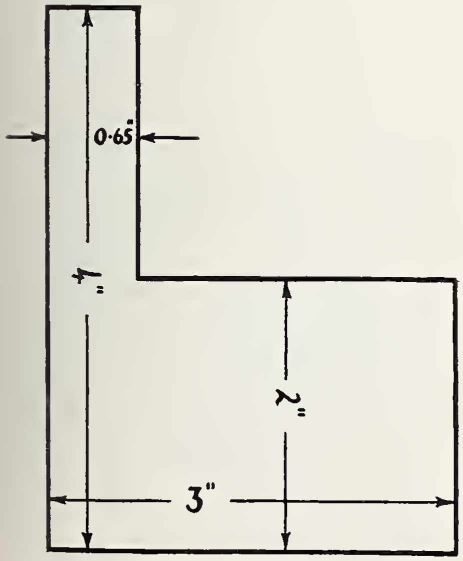
Few home projectionists realize the danger to their films that a wavy-sided reel can create. The edges of the film are scraped, the pinched portions set up momentary cinching of film layers underneath, while the loose sections tend to create a loosened takeup condition on the reel.

A useful "L" shaped gauge for aligning reel sides can be cut easily from stout cardboard with a razor blade, the diagram showing the dimensions. This gives a useful size for most 400 foot 16mm. reels I have measured, the width of the small arm of the "L" being the only critical figure. As noted, this is .65 of an inch at the core and represents the correct spacing of the two reel flanges. You'd halve this dimension for Eight, I'd expect.

To use this gauge, first true up one side of the reel as you turn it slowly on a rewind or projector arm. Gentle bending only, please, on the wavy portions until the side selected runs true. Then place this trued-up side flat on a table. Inserting the narrow arm of the gauge between the reel flanges, check with it around the entire circumference, trueing as you go.

Neal Du Brey, ACL
Durban, South Africa

Reels, of course, differ in certain of their dimensions, depending on their manufacturer. While the .65 of an inch will remain standard on all reels, our measurements of a few reels here show that the depth from core to outer perimeter of the flange varies. The greatest depth we encountered (on a 400 foot 16mm. reel) was 2¾ inches. Thus, the dimension of 2 inches assigned on the diagram for the length of the short arm should vary in accord with the reels you are using.



ALIGNMENT GAUGE, cut from stiff cardboard with a razor blade, is useful accessory for truing up bent flanges of projection reels.

SPLICER CHECK-UP

Are your splices causing clicks, jumps or even breaking apart as they run through your projector? Could be, then, that the registration pins on your splicer are getting out of line. Should this be the case, the superimposed perforations of the splice will no longer be directly aligned, thus causing your difficulties. Here's how to check splicer alignment.

Take a short piece of opaque white leader and splice onto this a scrap of black leader—or other badly underexposed footage. Do *not* scrape the end of either film in making this splice! They'll stick without scraping if you splice them base to base (shiny to shiny).

When the splice is dry, examine it carefully (with the *black strip on top*) to see whether any edges of the white film are showing through the perforations. A hand magnifying glass is often an aid in this operation.

If any white area is protruding beyond the perforation outlines of the black film, your registration pins are getting out of line. You may be able to re-align them yourself. But if the condition is extreme, better send your splicer to the manufacturer for repair.

Herbert A. MacDonough, ACL
Binghamton, N. Y.

WANT TO JOIN A MOVIE CLUB?

Write to the ACL for the address of the club nearest you. If there is no club active in your community, we'll send you free a detailed bulletin on how to get one going. Address: Clubs, Amateur Cinema League, 420 Lexington Avenue, New York 17, N. Y.

CONTRIBUTORS TO

The Clinic are paid from $2.00 to $5.00 for ideas and illustrations published.

Your contributions are cordially invited. Address them to: *The Clinic*, Movie Makers, 420 Lexington Avenue, New York 17, N. Y.

Please do not submit identical items to other magazines.

HANDY FILM CAN

Here's a tip for temporary film storage. Keep your eye open for cellulose tape cans of the No. 600 size. I find that they hold nicely a 200 foot 8mm. reel and can be adapted to take two reels with only slight modification.

Lester A. Weiss, ACL
Kalamazoo, Mich.

ACL moves up Effective as you read this, the offices of the Amateur Cinema League and Movie Makers will have been moved from the fifth floor (Room 519) to the seventeenth floor (Room 1714) of the Graybar Building. Same old address, and the same phone number, of course. Just more light and air, less noise and dirt. Drop in and see us next time you're in the neighborhood.

News of the Industry

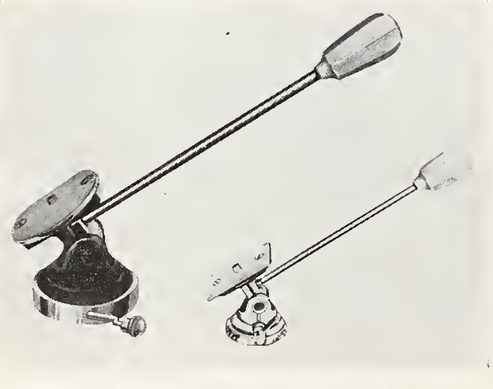
Up to the minute reports on new products and services in the movie field

Castle display A revolving rack to hold a display of Castle Films is available to dealers, making it easier for customers to choose from the titles shown. Tests have indicated that greatly increased sales result from the new arrangement, which takes up little counter space.

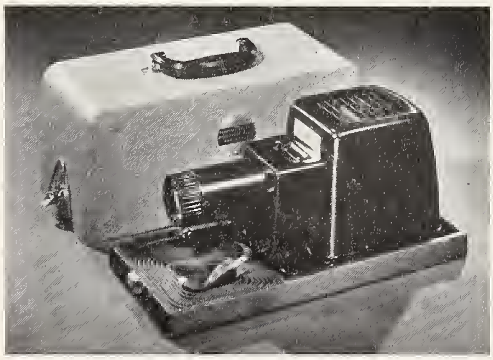
Castle is absorbing all designing and manufacturing costs, but dealers who order a rack will be charged $2.50 to cover handling and packing charges. Further details may be obtained from Murray Goodman, Castle Films, 1445 Park Avenue, New York 29, N. Y.

Ercona Two new German still cameras are being distributed in America by Ercona Camera Corporation, 527 Fifth Avenue, New York 17, N. Y. The Welti 35mm. camera has a coated *f*/3.5 Carl Zeiss Tessar lens and speeds from one second to 1/500. It is priced at $79.00 tax included.

The Weltax is a roll film camera using No. 120 film. It has a coated Meritar *f*/3.5 lens and speeds of one second to 1/250 at a price of $59.50; with coated Carl Zeiss Tessar and speeds of one second to 1/400, the camera sells for $99.50.



PANRITE MODEL BG, a gear-driven tripod head, is at left; $7.95 plus tax. The Model C Panrite, a lightweight, conventional head, is at right; $2.95 and tax.



KODASLIDE MERIT, a low-cost, 2 x 2 inch slide projector, has new feed design for greater image steadiness. The Merit is $24.50; the case, $9.50 extra.

Wide angle for 8 The Elgeet Optical Company, Rochester, N. Y., introduces a new wide angle lens for 8mm. cameras that is said to be the fastest objective of its type available.

The 7.5mm. *f*/1.5 covers four times the area of the standard ½ inch lens. This new coated lens has click stops and a focusing range from infinity to 1½ feet; it is provided with a filter retaining ring to take 21.5mm. diameter filters. Price of this new Elgeet lens is $77.85, including tax.

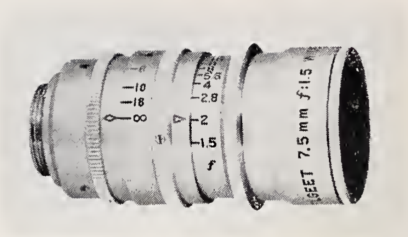
E. K. Merit A new slide projector in the low cost field has been brought out by Eastman Kodak Company. The Kodaslide Merit projector features a feeding mechanism that pushes slides *down* into the projector rather than from either side. This feature is said to minimize image movement on the screen when slides are changed.

The Merit has a 5 inch *f*/3.5 Kodak Ektanon lens and uses a 150 watt standard voltage, bayonet-base projection lamp; it has an 11 foot cord with switch and may be operated on AC or DC, 100 to 250 volts. The machine is priced at $24.50.

Gear panhead Testrite Instrument Company, 57 East 11th Street, New York 3, N. Y., announces its new Model BG Panrite, a tripod head incorporating a gear drive. It accepts any 8mm. or 16mm. camera and may be used on any standard tripod base. The Model BG Panrite is priced at $7.95, plus tax; further details may be had from the manufacturer.

Sixtomat A photoelectric exposure meter of universal application for movies and stills is being imported from Germany by Mitropa Corporation, 50 Broadway, New York 4, N. Y. The Sixtomat measures film speeds in ASA ratings as well as German DIN degrees. Since the delicate components of the meter are shielded by a roller blind arrangement when not in use, the instrument does not need a protecting case. It is priced at $32.50. Further details may be obtained from the Mitropa Corporation.

DeJur on TV "Television is the newest medium to sell DeJur photographic equipment," states Bernard Deitchman, general sales manager of DeJur-Amsco Corporation, Long Island City, N. Y. Stations in New York, Chicago and Los Angeles carry announcements on Wednesdays, Thursdays and Fridays around noontime and show short films of typical home movie scenes. Photographic stores within a 50 mile radius of the areas are being integrated with the program.



ELGEET WIDE ANGLE, named fastest in the field for 8mm. cameras, has f/1.5 aperture and 7.5mm. focal length at $77.85, tax inc.

B&H booklet *Tips on Movie Camera Lenses and Filters*, a 32 page booklet on the use of lenses and filters, has just been published by Bell & Howell Company, Chicago, Ill. Couched in simple language, this booklet tells why, where and when to use various lenses, including wide angle and telephoto, and filters. It is available at photographic dealers.

Signet 35 Eastman Kodak Company, Rochester, N. Y., announces a new 35mm. still camera, the Kodak Signet 35. It is equipped with a 44mm. Lumenized Ektar *f*/3.5 lens and has speeds from 1/25 to 1/300 of a second. It has built-in flash synchronization as well as built-in range finder. It uses either 20 or 36 exposure cassettes of No. 135 film and is priced at $95.00 including tax.

Color meter Heitz and Lightburn, 150 West 54th Street, New York 19, N. Y., are distributors of a new color temperature meter, the Rebikoff, manufactured in Switzerland. This meter measures color temperature in degrees Kelvin.

In operation, the dial face of the

SIXTOMAT METER, streamlined, palm-sized and with high-low exposure scales, is imported from Germany by the Mitropa Corporation, New York City. The price is $32.50.

meter, with its two photoelectric cells, is directed perpendicularly toward the light source, while the dial itself is turned until the needle points to a black mark in the center. A red arrow then gives a direct reading of the color temperature.

Weighing 5 ounces and measuring $2\frac{1}{2}$ by $3\frac{1}{2}$ by $1\frac{1}{8}$ inches, the meter is priced at $54.00 plus tax.

Further details may be obtained from Heitz and Lightburn.

Correction Prices of the Baja projector and reel cases in the Barnett & Jaffe advertisement in the April issue of Movie Makers were incorrect, through no fault of this publication.

The correct price of the Baja projector and reel case for the Revere 8 projector is $18.00; correct price for the Baja reel case is $8.15. Both products are marketed by Barnett & Jaffe, 637 Arch Street, Philadelphia 6, Pa.

Rush guide A new exposure guide, made of plastic and with a slide-rule principle, is offered by Rush Photo Guide, 104 South State Street, Syracuse 2, N. Y. It provides calculations for exposure in daylight, flashlight or floodlight, for movies or stills. Priced at $1.50, it is available only from the manufacturer at the present time.

Now for Nova Scotia!

[Continued from page 151]

artists and amateur movie makers alike. Treeless, its tiny, neat homes perched precariously on great slabs of granite worn smooth by time and the tireless fury of Atlantic breakers, Peggy's Cove once discovered cannot be forgotten. Like the stone lighthouse anchored solidly to the granite base, you too become bound to Peggy's Cove. "If there is anything obligatory for an artist to do it is to paint Peggy's Cove," says T. Morris Longstreth, Philadelphia-born writer, in his book, *To Nova Scotia*. Being a movie maker ourself, we can safely say the same for the amateur cameraman.

LOBSTERS AND HIGHLAND FLINGS

Highways 6 and 4 lead along Nova Scotia's northern shore and Northumberland Strait. At Pictou the annual Lobster Carnival is staged. *Everybody* eats lobster that day. Stalls on the square, flanking the sidewalks, by the waterfront, anywhere, everywhere, sell the treat so reasonably that little groups sit around under the trees eating from paper plates. Lobster boats race in the harbor. The big parade usually has a gigantic "king" lobster covering a truck.

On from Pictou is Antigonish, where the annual Highland Games are a July feature. Massed pipe bands display bright colors against the greensward. The running and jumping, pole vaulting, shot putting and caber-tossing events are spaced with contests in Highland dancing. Your camera will hum with action when the Highland fling and various reels are danced by comely Nova Scotia lassies wearing their favorite tartans. The visitor gets the impression that half Antigonish must be Scottish, and he is quite correct.

Keep on Highway 4 and cross the Strait of Canso—a short ferry ride—to bonny Cape Breton Island. Here you will find ancient fortress ruins at Louisbourg, yacht racing at Baddeck, a picture postcard village, and, twelve miles from Baddeck, the famous Gaelic Mod that draws thousands to Nova Scotia each August. Every plaid that Scotland knows is on view during the Mod week. Highland dancers by the dozen take part. Pipers wearing every tartan do their struts across the platforms. There are oldtime fiddlers and step dancers. And the entire business is staged outdoors on a beautiful slope above the silvery waters of St. Ann Bay. It's a setting that sends the average artist into raptures, and more feet of color film are used at the Mod than at any other public event in eastern Canada.

The famed Cabot Trail leads by the Mod. Follow it around and in August your luck will never leave you. The weather will be glorious. You can catch

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the salmon anglers at the best pools on the Margaree. You can film the women of Cheticamp hooking rugs out of doors on fine afternoons. If you like filming a handicraft, in fact, you can get grand shots at the Mod where the weaving of tartans goes on all summer.

And so it goes in Nova Scotia for the visiting cameraman. Your welcome will be warm, the weather just pleasantly cool. If you're one of those inveterate travelers who have "been everywhere and seen everything," why not *this* summer make it Now, for Nova Scotia!

Magnetic recording

[Continued from page 157]

wire on a *30 minute spool* of wire and found that the film ran 16 minutes and 20 seconds. I then made up the final recording on a one hour spool of wire, ran it against the film and, so help me, the music ended 7 or 8 seconds before the film did! The answer lies in the fact that the recorder is not driven by a synchronous motor. Since I had used a one hour spool of wire for my final recording, the extra weight of the heavier spool created more drag and caused the recorder to run slower. I had 16 minutes and 20 seconds of music on the wire all right. But in running slower, the takeup spool with the strobe disc made fewer revolutions, and the film speed through the projector gate was slower than when the lighter weight timing wire was used. Moral—make the final recording on a wire which is the same length as the timing wire.

Failure to allow the recorder to warm up sufficiently before making either timing wires or final recordings may cause difficulty. Sometimes it is necessary to let a machine run 15 or 20 minutes before it settles down to a constant speed. To determine stability, and as a further check on my wires, I use a signal—such as the word "stop"—at the conclusion of the wire.

MAKING A TIMING WIRE

In making a timing wire, first I position the film at the sync mark, then start it and an electric clock on the word "go." When the film has finished, I let the wire run until I turn on the light, look at the clock and record on the wire something like "Stop! Time 17 minutes and no seconds." Now I have two points of reference on the wire exactly 17 minutes apart. When I listen to the wire to check the time of scene changes, etc., I know I am all right when the word "stop" hits 17 minutes and no seconds exactly. If the final recording is made on the same wire, the same signals indicate, without checking against the film, whether or not I am on time.

TOO SHORT OR TOO LONG?

But despite all precautions, sometime you may make a recording that is off a few seconds at the end. Don't erase it until you have considered these methods of salvaging it. If the recording is too short, remember that it may be possible to snip a little film here and there to make it time perfectly. Two feet of film cut from 400 is not much, but it will reduce the running time three to five seconds, depending on projection speed. And what if the recording is too long? While you cannot make the takeup spool revolve faster, you can make it *wind the wire faster* by temporarily building up the diameter of the takeup spool. This I do by attaching to the front end of the wire a length of larger diameter leader. Six or seven feet of silk fish line adorn one of my wires for an 800 foot film, and it hasn't missed synchronization in three years!

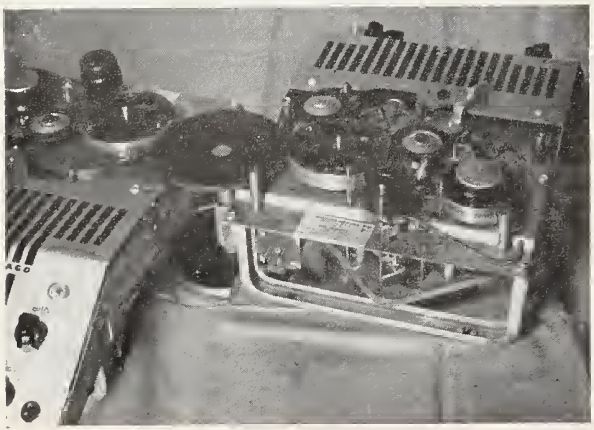
DUPLICATE RECORDINGS

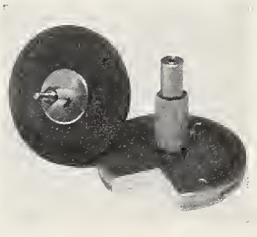
Or are you worried about that recording that took so much time and trouble to make? Well, why not copy it? Using the L pad previously mentioned, and a friend's recorder, play the recording onto a clean wire. It will be difficult to tell the original from the duplicate. But there is one trick on which success depends. Both recorders must run at *exactly* the same speed. Finding two such machines is probably an impossibility, but a simple method will synchronize them.

The basic ingredient is a rubber disc fitted with a short shaft to serve as a bearing (see Fig. 4). It can be found in a good hardware store where it is sold as part of a sander for an electric drill. Mounted as shown in Fig. 5, with a piece of garden hose in the pedestal to give flexibility, the rubber disc rides against the takeup drums of both machines and thereby keeps them in step. Since the drive in most recorders is a friction type, the same as in disc turntables, no harm is done by slightly changing the natural speed of the takeup drum.

Finally, in preparing a wire, consideration should be given to the following:

1. Score the film, or edit it, so that inept music changes will not be noticed if they fail to come in at the exact split second.
2. Don't write the narration too tightly—allow at least one second leeway at each end of a passage of narration, to be sure it will fit the scene without overlap at either end.
3. Put a punch mark in the film leader, so that the start point cannot be missed.
4. Have a musical note, or the word "go" on the wire to correspond to the sync mark on the film.





FIGS. 4 & 5: A rubber disc (above), mounted on the pie-cut pedestal, is positioned to ride against takeup drums of two recorders (left), to keep them in step for duping.

Aim for the camper!

[Continued from page 153]

period after lunch, when Eddie Slattum tickles his bunk mate's nose with a fern —and somebody sticks a road sign on the door, *Slow Boys Camp.*

Here's how it was done in that film of mine.

The planned activities of the camp were treated in full. But every chance for a little harmless tomfoolery was made the most of. In showing how the boys took their wash to the laundry, for instance, the sequence began with the smallest boy in camp struggling up the hill with a huge bag of laundry over his shoulders. He was overtaken by the largest boy in camp, who was carrying virtually nothing. The large boy turned back, picked up the small youngster's bag, then, on second thought, picked up the youngster too and carried the whole load up the hill.

In the sequence on the arrival of mail, one of the boys got what was obviously a cake. The ensuing chase all over the camp ended when the box was opened to reveal a pair of rubbers. In the horseback sequence, the boys stopped for a rest in the countryside, and while one of them was asleep, another put a bouquet of daisies on his chest. Small things, trifles—yet they conveyed the unmistakable impression —to both parents and children—that the boys were good friends and were having fun.

One of the happiest sequences in the film concerned four young campers and their counselor who set out for a casual stroll through the countryside. They picked flowers, they climbed trees, they scrambled over rocks. Nothing to it, really—but it gave a feeling of freedom and happiness. And then they came to a shallow pond, where one of them fell in.

The attempts of the other three boys to rescue him resulted in their ducking too. So in the end the four of them straggled out of the pond looking bedraggled and foolish, while the counselor just grinned. Prospective campers loved it; the idea that they could live in a place where people didn't scold them if they fell in the water with their clothes on was infinitely appealing.

Most camp films emphasize the facilities and the activities, but fail to show the real quality of life at camp—which is largely found in such apparent inconsequentials as taking a shower or going to bed. Actually, the spirit in which the youngsters go to bed at night is significant both to parents and to children; the parents appreciate the assurance that nobody is lonely or afraid; and the youngster relishes the idea of going to bed with a lot of other fellows.

The overall outline of a camp film needn't be elaborate. I like films to start with the general and work down to the specific, or, to put it more exactly, from the familiar to the unfamiliar. The introductory sequence of my film was just boys—boys climbing rocks, boys swimming, boys riding, boys skipping stones, wrestling, shooting bows and arrows. The sequence was intended to suggest to a prospective camper that being a boy was rather a good thing after all.

The second sequence didn't leave the boys behind, but it subordinated them to the idea that they couldn't really be boys, in the old fashioned sense of the word, unless they were out in the open air. The boys remained in the pictures, but the scenery of Maine was the central point. And from there, of course, it was an easy transition to Camp Ha-wa-ya, which was a camp for boys in the open air. The same treatment could be applied, I'm sure, to modern young girls; in fact, at summer camps today there is scarcely any detectable difference between them.

But the important thing to remember throughout the picture is the spark of friendship and fun. Kids hate to be too serious. If you're showing a sequence of lifeguard training, let one of the demonstrating counselors accidentally tickle the pretended victim. If you show a boy asleep during the rest period, leave a comic book open on his stomach. Make it seem like fun. By all means, show the benefits, the guidance, the care and the good food. Those are what sell the parents. But don't forget the six power telescope and the false mustache set. Those are what sell the child.

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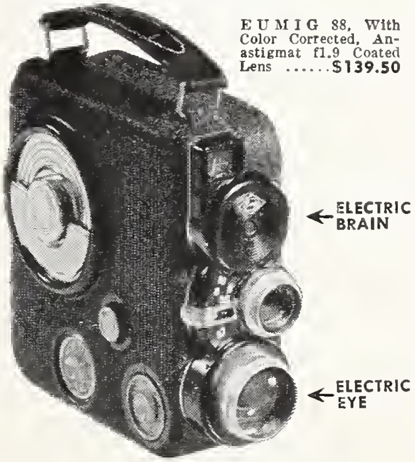

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HOW SELECTIONS ARE MADE

The Ten Best selections are made by the trained staff of the Amateur Cinema League, men who see and evaluate more than a quarter million feet of film each year. The selections are *not* limited to League members—any amateur filmer, anywhere in the world, may compete. The judges seek only quality—quality of camera work, film planning, editing, titling and, above all, *creative movie imagination*. Any fine film can win. This year, it may be *your* film!

BEGIN PLANNING NOW

An entry blank and the rules governing the ACL Ten Best contest will be published in MOVIE MAKERS in an early issue. But it is none too soon to begin planning now. Plan to answer the ACL's Ten Best invitation

WITH A WINNER!

Book reviews

MOVIES FOR TV, by John H. Battison, ACL. *376 pp., cloth, $4.25; The Macmillan Company, 60 Fifth Avenue, New York 11, N. Y.*

Movies for TV is a practical handbook which explains very clearly the do's and don'ts of making good motion pictures for use in television. It describes fully the features and operation of suitable movie cameras, the types of film rawstock, projectors, lenses and other associated equipment necessary to this craft.

The technique of lighting (the first requisite of a good picture); how to make effective still and moving titles; how to make dissolves, fades and other special effects so necessary to add the finished touch to your films—all these are covered in an understandable and comprehensive fashion. Much space has been allocated to the discussion of TV's present-day problems of program planning and production.

Also examined by the author are the effective utilization of film with live programming to help create in the viewer's mind a feeling of presence. Examples are cited of successful and unsuccessful commercial announcements and the comparative costs are given of film versus live presentations. An informative chapter on the subject of off-the-tube recording (kinescoping) explains how the networks have attempted to solve this necessary but expensive phase of network telecasting.

This book is a fascinating résumé of the many varied facets of a great industry as it may relate to an even greater avocation and absorbing hobby. *Movies for TV* is a *must* for every amateur who is interested in improving his or her technique.—*Lawrence A. Ruddell, ACL.*

Lawrence A. Ruddell, ACL, is director of recording for the American Broadcasting Company and for WABD, American's TV division. He is a charter member of the Audio Engineering Society and a member of the Society of Motion Picture and Television Engineers.

PHOTOGRAPHIC OPTICS, by Allen R. Greenleaf. *214 pp., cloth, $4.75; The Macmillan Company, 60 Fifth Avenue, New York 11, N. Y.*

Books on a highly theoretical subject like optics, but written in a manner that any amateur or professional photographer can understand, are difficult to find. *Photographic Optics*, which explains what photographic lenses are and how they work, has been developed in just the right direction.

In spite of the simplicity, we find in this book (printed in a logical manner) all the optical formulas that are useful to the photographer, and even the ones upon which lens design is based. A few practical examples, showing how the various formulas can be helpful in photographic work, could have been added for those who are less familiar with the functioning of mathematical formulas.

The book also lists all the photographic and cinematographic lenses according to their combination of lens elements. For this purpose, the newest and most complete classification of photographic lens types by R. Kingslake has been used. Many of the well known objectives are not only shown in cross-section diagrams, but their technical data—such as radii, thicknesses, diameters of the elements—are given. Besides a description of shutters and the various optical accessories for cameras, the book contains an excellent chapter on testing lenses, outlining operations which any amateur can conduct without purchasing expensive equipment.

Although *Photographic Optics* deals with a broadly theoretical subject, you should find in this book a practical answer to any optical problem that may arise in your photographic work.—*Ernst Wildi, ACL.*

Ernst Wildi, ACL, is manager of the Technical Department of Paillard Products, Inc., in the United States. He was the author of "Will They Fit My Camera?" a survey of Kern-Paillard lenses in February MOVIE MAKERS.

THE PSA ANNUAL—1951, edited by Fred Quellmalz, jr., APSA. *132 pp., paper, $1.00; Photographic Society of America, Kutztown, Pa.*

The second in PSA's photographic Annuals, this handsomely prepared volume presents (among other interesting articles) the following discussions: *Color Photography of Flowers*, by John R. Whiting, APSA; *Symbols and the Nude*, by P. H. Oelman, FPSA; *George Eastman and His Place in Photography*, by Dr. C. E. Kenneth Mees, Hon. FPSA; *The Work and Ideas of Ansel Adams*, by Jack Wright, FPSA, and *Rolling Down the Green*, by Vincent H. Hunter, FACL, APSA.

The last-named article, a report on running the Green River through Wyoming and Utah, is the only amateur movie story in this attractive but predominantly still-photo publication.—*J. W. M.*

In Panorama You have a half-pint who is "graduating" from kindergarten this year? Then the Spring issue of *Panorama*, Bell & Howell's quarterly magazine for home movie makers, will be just your meat. Featured in it are five pages of pictures and story on how to film a small-fry graduation party. You can pick up your copy of *Panorama* at your favorite Bell & Howell dealers.

Great Britain beckons

[Continued from page 161]

see note below). it is obvious you did not come to England solely to see it. I expect, therefore, that most visitors will buy some kind of map of London when they arrive here. Other than from a photographic viewpoint, it is not my province to suggest what you wish to see. But if you cannot find it in your map, I *should* like to suggest that you always ask a passerby for guidance.

Contrary to generally held beliefs, the average Londoner is rather a shy sort of person and does not wish to seem to be "interfering" with anyone else. In consequence, you may miss something, or even be denied that bit of help you may need, since we are rather inclined "not to push our noses into something that doesn't concern us directly." Most people will be glad to help you if they are asked. But don't be too surprised if you find that you know more about London than we do. Some of us are a bit apt to take our Town for granted.

SPECIAL PHOTO EXHIBITS

Photographically, I should like to suggest that you try to spare an hour or so to visit the House of the Royal Photographic Society at 16 Princes Gate, South Kensington, London, S.W. 7. Here during the summer months you will find a specially-staged exhibition of the history of photography. This is the Society's contribution to the Festival of Britain, and I hope that you will find it both stimulating and interesting. I am also sure that if you give a little notice to our Secretary, L. E. Hallett, Esq., by a telephone call beforehand, he may be able to help you with any photographic problem with which you may be in difficulty. A particular welcome will be extended to all members of the Amateur Cinema League and readers of Movie Makers.

(Throughout England, Scotland, Wales and Northern Ireland, during the five months of the Festival, there will be countless other exhibitions of interest to the touring movie maker. Those of our readers planning to visit the United Kingdom this summer may receive detailed information on the entire Festival program from any of the following agencies:

Festival of Britain Information Centre, Swan and Edgar Building, Piccadilly Circus, London, W. 1, England; The British Travel Centre, 336 Madison Avenue, New York 17, N. Y., or The British Travel Centre, 6 Place Vendome, Paris, 1e, France—*The Editors.*)

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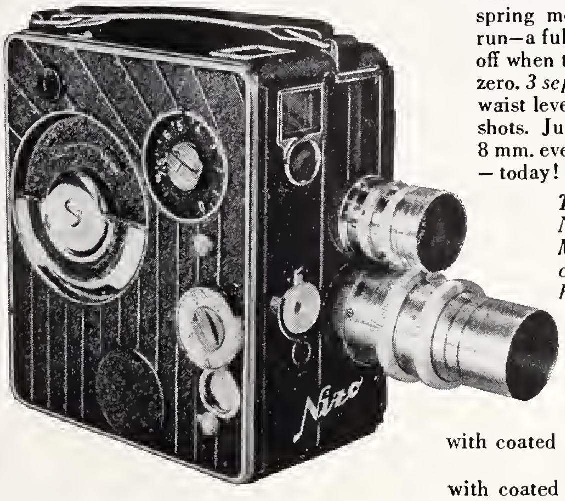

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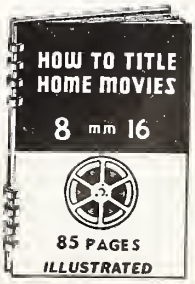

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8 CLUBS 16

The people, plans and programs of amateur movie groups everywhere

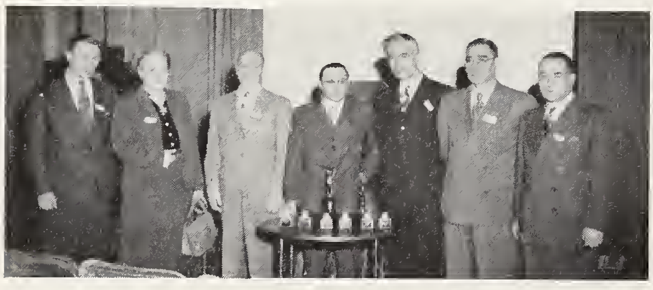
Grand Rapids awards A newspaper cartoon, *They'll Do It Every Time*, describing the woes of the hobby widow, was chosen for the theme of the 1950-51 annual contest sponsored by the Grand Rapids Amateur Movie Club. For the purpose of the contest, the club divided itself into several groups, each group producing a unit film. *Beginning the End* captured both first place in the 8mm. class and the Grand Award. Bess Warmels was chairman of the winning unit, which included the following husband-and-wife club members: Carl Kuenzel, Earl Hunsinger, ACL, C. L. McDanold, R. F. Painter, G. Ashby, W. C. Robinson, J. Van de Kopple and George Bates (single), ACL.

We regret space limitations prevent our giving the full personnel of all the units, but the other prize 8mm. winners in order were *Magic Anniversary*, Ray Slominski, chairman, and *Hobby Widow*, Mr. and Mrs. Lloyd Nesbitt, co-chairmen. The 16mm. class winners were *Hubby's Hobbies*, Howard Yost, ACL, and Mrs. Yost, co-chairmen, and *Loco Motion*, Mr. and Mrs. John Olthoff, co-chairmen. The ACL judged the contest.

Los Angeles The April meeting on the crowded agenda of the Los Angeles Cinema Club featured a showing of Walt Disney's *In Beaver Valley*. On the same program were *Vacation, 1950*, by Jack Helstowski; *Autumn Afternoon*, by Charles Ross, ACL; *Joint Account*, by Leo Caloia, and *Color Slides of Italy*, by Dr. A. H. Weitkamp. Messrs. Helstowski and Ross received the club's April Quality Awards.

North Detroit Clyde Beattie, ACL, captured first prize in the annual contest sponsored by the North Detroit Cine Club, ACL, with his film, *Summer Lingers*. Runners-up in second and third positions were A. F. Werth, with *Father Gets Dinner*, and Al Broadway, with *Canada Wonderland*. *The Die is Made*, by Carle E. Shultz, and *The Land of Hiawatha*, by A. Miedema, ACL, both received honorable mention awards. The ACL judged the contest.

Metro program *Metro News*, bulletin for the Metro Movie Club, ACL, of River Park in Chicago, reports that an old fashioned square dance was held earlier this year by the club for members and movie making friends. Those exhausted by the pace dropped back to the sidelines to record the goings-on with their cameras. A good time is reported had by all.



OMAHA MOVIE CLUB, ACL, prize winners are (l. to r.) Frank Grosbeck, Gladys Rohrs, Reverend Earle Conover, Myron Jacoby, ACL, Lyle McBride, ACL, John L. Koutsky, ACL, and Valfrid B. Walters, ACL.

THE HAWAII CINEMA LEAGUE, ACL, with 100% membership in the ACL, lines up the following: W. C. Young, ACL; G. A. King, ACL; L. T. Nakamura, ACL; L. A. Julian, ACL; R. Young, ACL; T. Lum, ACL; Master Sergeant Voy Britt, ACL, and L. Iwamoto, ACL.

On the movie side of Metro's calendar, members were treated to the following screenings during the month: *California Southland*, by Ted Shaw; *Eastern Canada*, by Ray Mostek; *Railroad Fair* and *Wanderlust*, by Al Pickell, and *Canadian Fishing* and *Highways to the West*, by Dr. Fred Biedka, ACL.

Albany novelty Something new in the way of club programs was initiated this year by the Amateur Motion Picture Society of Albany, ACL, when a "sneak preview" of *Clan Capers*, new film by Esther Cooke, ACL, was offered for inspection and comment. A questionnaire was handed each member on which to note his reactions to the film.

The club's Ladies' Night, under the chairmanship of Loretta Creamer and Frieda Tierney, featured the following pictures; *Guatemala*, by Alice L. Burnett, ACL, secretary of the Metropolitan Motion Picture Club, ACL, of New York City; *Vacation at Marian Lodge*, by club member Helen C. Welsh, ACL, and *Beneath Mexican Skies*, MOVIE MAKERS 1950 Honorable Mention winner, by Ella Paul, also a member of MMPC.

Last month's meetings included Men's Night (that's a switch), at which, unaccountably, Madeline Lemperle, ACL, showed her *Holy Year Pilgrimage*, and, at a subsequent meeting, a lighting demonstration, under the direction of William J. Speckerman, of General Electric Company. Ray Bellanger and Chuck Senecal were co-chairmen of the Men's Night.

Philadelphia The southeastern district prepared the following program of films for the Philadelphia Cine Club at a recent session: *Children's D.P. Camp in Germany*, by Byron T. Roberts; *Excerpts from a Trip to Mexico*, by G. A. Del Valle; *Sport Fishing off Jersey Coast*, by Stanley Pine, and *Banff and Lake Louise*, by Dorothy F. Horton. William Brink was program chairman.

New in Spain Under the direction of German L. Vazquez, ACL, a new organization of amateur movie makers has been formed in Madrid. The group is particularly interested in producing documentary studies of the great towns and humble villages in Spain. In addition, members will devote themselves to all the other activities common to such groups around the world. The club's headquarters is at 68 Jose Antonio, for the information of persons traveling in Spain.

French group Movie makers traveling in France will find a friendly helping hand in the Club des Amateurs Cinéastes de France, whose headquarters at 9 bis, Avenue de Montespan, Paris 16, is open daily from 2:00 to 6:00 p.m., except Sundays and holidays, and Saturdays until 5:30.

Winnipeg A demonstration, *A Lighting Formula*, has been presented by the Winnipeg Cine Club, of Canada. This was based on the article in the December, 1950 Movie Makers, by Leo J. Heffernan, FACL. Different makes of exposure meters were used for demonstration and experimental purposes. The results of the evening's shooting were screened at the March meeting. Also on the program was *Canadian Autumn*, by Ivan Lambert.

Ottawa Quentin Brown, script writer for Crawley Films, Ltd., was guest speaker recently before a meeting of the Ottawa Cine Club, in Canada. His talk embraced the problems common to both the amateur and the professional. Films selected to illustrate the lecture were screened.

New York City The New York Cine & Camera Club of the Deaf, ACL, in a recent meeting, selected the following officers for the current year: Louis M. Bayarsky, ACL, president; Bernard Gross, vicepresident; George Doone, secretary, and Julius Berest, treasurer. The board of directors includes Harry Moskovitz, David W. Balacaier and Peter Truglio.

The club is anxious to have lectures and demonstrations by experienced filmers on all phases of cinematography. A friend of the club will act as interpreter for persons unfamiliar with the sign language. Anyone interested in giving such a presentation is invited to write the secretary, Mr. Doone, 1540 Charlotte Street, Bronx 60, New York City.

Vailsburg agenda A club production on the art of ceramics is currently engaging the interests of the Vailsburg Cine Club, ACL, in Newark, N. J. In preparation is a mystery film in which a local little theatre group is to provide the acting talent, leaving club members free to concentrate on the production problems.

At a recent meeting of the club, James Linford, of the DeJur Amsco Corporation, gave a lecture demonstration of the correct use of the company's exposure meter. Slides and a film complemented the lecture.

The first issue of the new monthly club bulletin, *Cinelites*, invites persons interested in attending club meetings to write Joseph Klopak, secretary, 53 Headley Place, Maplewood, N. J. Meetings are held every Tuesday evening at the Ivy Street Community Center, in Newark.

Richmond Among the items of interest gleaned from the bulletin of the Richmond (Calif.) Movie Camera Club is a notice of the screening of *Pattern for Survival*, the Cornell Film Company release portraying the effects of atomic warfare and methods of civilian defense. The club's uncut film contest was won by Madeline Whittlesey with an animated Christmas film.

San Jose winners A tie for first place in the annual contest of the San Jose (Calif.) Movie Club gave top honors to *Escape*, by Dr. Charles J. McDonald, and *Man's Castle*, by Ed Kentera. Second prize went to Fearn L. Hobbs, ACL, for *Village Small*, and third prize to Russell O'Brien, ACL, for *The Weaker Sex*.

The awards were presented at the group's annual banquet, at which the following new officers for the current year were installed: Fred W. Buechner, president; Alvin Long, ACL, vicepresident; Mrs. Harold Rhoten, secretary; Mr. O'Brien, treasurer, and Dr. Leighton P. Brownton, librarian.

Hartford John S. Dunning, president of the Hartford Bird Study Club, presented his film, *Feathered Beauties*, at a recent meeting of the Hartford (Conn.) Cinema Club. The screening was held at the Hartford Golf Club.

West Hartford Members of the Westwood Cine Club, ACL, of West Hartford, Conn., have chosen the following officers for the current year: H. Hopkinson, president; N. Griswold, vicepresident; Pat Maher, program chairman, and Walter Kelly, secretary and treasurer.

Club tour Most of the members of the Movie Division, Pensacola (Fla.) Camera Club, ACL, plan to leave their home base on the 23rd of June for an extensive western movie tour. Armed with cameras and plenty of film, the movie odyssey will move west via the southern route, through

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A smooth lap dissolve follows, and across the same three red panels appear the words WORLD WIDE ASSOCIATION OF MOVIE MAKERS, in gleaming white letters. These, together with the sphere, then slowly fade out.

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The return trip will take the group to Lake Louise and then south through Glacier National Park, Great Falls, Yellowstone National Park, Cheyenne, Rocky Mountain National Park, Boise, Idaho, Oklahoma City, Texarkana, Jackson, Miss., and back to Pensacola. The group would like to hear from club groups in these areas and get together with them on shooting problems and possibilities in the specific locations. Write Dr. Clyde E. Miller, 816 North Palafox Street, Pensacola, Fla.

Can the amateur tie into television?

[Continued from page 152]

If you live in a small town and there is a good sports team of some kind, you may be able to film that for the local station. You might even be able to get an assignment as "string man" for one of the national newsreel services, such as INS Telenews. But you would need to be quite good to qualify, and have to prove it by submitting film. These string men are usually paid only for film which is *used* by the newsreel, but here again conditions vary. Canvassing the 107 television stations of the United States is not a hard job by mail. And your offer to shoot footage for film inserts, or other scenic uses, may provide an opening if you live in a place which happens to be important to a production the station is doing.

Documentary films are always welcome for television—*if they are good.* Of course, in this case, it is better to have sound, but often a well written narration accompanying the film in script form will be used. As a rule, a documentary production should carefully avoid certain taboos, such as sex, religion, race prejudice, etc., and a really interesting approach should be worked out. Finally, if the movie maker is ambitious *and* proficient, he may be able to produce a series of documentaries which a national distributor of television film would handle on a commission basis. These, of course, should be properly produced and have sound tracks.

For the latter type of work the Auricon Cine Voice camera is very suitable, since it produces a sound track on the film when used as a single system sound camera (sound and picture photographed on one film simultaneously). It also can be used as a recorder for adding narration after a documentary is made.

In this case, the film is shot silent at

24 fps, edited on a work print (not the original) to prevent its being damaged, and titled. A roll of sound film is now loaded into the Cine Voice, but not threaded through the picture gate. Then, with the picture running on the projector, music from a double turntable and narrative from a microphone are recorded as desired on the sound film.

A most important point to watch here is the choice of music. Ordinary phonograph discs *will not do!* They are copyrighted and *any* re-recording like this infringes the copyright. Also, they are not cleared for television use by the union (American Federation of Musicians). Therefore, only "public domain" music, which is available in most larger cities on discs or tape, may be used. It is recorded music which is free for anyone to use for any purpose, without having to get it cleared by the composer or artists.

To be sure, this type of music is expensive for the amateur, perhaps costing as much as $25.00 for a selection. But, as usual, the price varies, and it is generally what the trade will bear.

After the recording has been made, the sound track is processed and combined with the original picture film (which has been cut to match the work print) in a sound on film print. Since the Cine Voice holds 100 feet of film, it is a good idea to have the recording pause just before the end of each reel to insure that no sound is lost between reels by splicing.

This is just a brief outline of some of the problems and possibilities for the amateur in television. More specific aspects of the subject will be discussed in future articles.

Filming the bride

[Continued from page 149]

book, dissolving to an extreme closeup of what he apparently is reading aloud. The spotlighted page is reduced to a ribbon of light which highlights only the sentence, "Do you take this man, etc." Allow ample time for the wording to be read slowly, then double expose an up-angle shot of the bride's face, looking just over the top of the camera, as she says, "I do!" Now swing back to the page as the light beam narrows to another sentence, "Do you take this woman, etc." Then double expose the groom in closeup over the printed page, as he replies, "I do!"

Such closeups must be taken against a dark background to simulate the church interior and, even more important, to insure clarity in permitting the printed page to be read easily over the double exposed face.

Smooth transitions between scenes will avoid breaking the film unintentionally into separate, too-well-defined parts. The fade and the dissolve are well known, but not all cine cameras are equipped to create these effects. Fade-outs can be created, however, by closing the lens to its smallest aperture and sliding the hand slowly over the lens barrel, while fade-ins work in the opposite manner. This technique is most effective when a large lens stop is required to start with. In other words, the fade is longer and more pronounced when the lens is closed down from, say, $f/1.9$ to $f/16$, than from $f/8$ to $f/16$.

Where photoflood lighting is used on interiors, fades can be created by turning off each light separately. The disadvantage here, however, is that the light shut-off is much too obvious. You can get around this by having an assistant swing the light reflector units away from the subject to effect a natural falling off of illumination. *Don't*, in any case, try using a rheostat to cut the voltage gradually. For, with the drop in illumination, there will be also an unpleasant drop in color temperature.

The closeup is a valuable aid in making scene transitions with smoothness. For instance, from a closeup of the sterling pieces in the gift room dissolve to the same sterling in the new home being set around the table, and then pull back for a medium shot of the new bride preparing dinner for her first guests.

Come in close and record the *Just Married* sign on the back of the car. The whole sign should fill the viewfinder and look like a movie title. After you have run off a foot or so, signal the driver to pull away with his bride for a natural fade, and let the pair add their own shots of their movie travels while honeymooning.

The reproduction of sound: I

[Continued from page 155]

tion. The tolerances adhered to will be reflected in the quality and the price of your equipment.

The ideal amplifier will increase the signal put in and pass it to the loudspeaker undistorted. For that it should also have a *flat response*, which means that all frequencies should be amplified in the same proportion. If the amplifier is poor, it will not amplify 100 cps as well as 3000 cps. It also will usually fall off at 5000 cps.

Graphically represented, the line showing the measurements of the output with respect to the frequency of a poor amplifier will not be flat. Fig. 2 shows a typical response curve for (A) an ideal amplifier, (B) a high-quality amplifier, (C) a good amplifier, and (D) an average amplifier such as is used in commercial radio sets. It may be mentioned at this point that the

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THE BROAD OUTLOOK

DURING 1939 and 1940, over too many months to mention, this magazine ran a series of articles on the amateur filming opportunities at the New York World's Fair and the Golden Gate International Exposition, at San Francisco. We knew, of course, that, over the two-year span of these great American exhibits, a large number of our readers—perhaps even a majority of them—would attend these fairs and film them. It was our *primary* purpose in presenting these articles to aid these fair-bound filmers.

However, we had quite consciously a second purpose in such editorial coverage—to wit: *good journalism*. Our reasoning ran like this . . .

(1) Although these great fairs were staged in America, they were, clearly, events of international interest and significance. As such, they held news value to everyone, everywhere—*whether you planned to attend them or not.*

(2) The Amateur Cinema League is an international association of amateur filmers. As such, we should report in our magazine, from the filming viewpoint, on events of international interest and significance—whether all of our readers plan (or indeed, can) attend them or not.

And thus it was that we reported on America's two world's fairs in 1939 and 1940. Thus, also, that we reported on England's Olympic Games in 1948, on Italy's Holy Year Pilgrimage in 1950, and now on England's great Festival of Britain, currently on view throughout the United Kingdom. Also, looking only slightly into the future, thus it is that we shall report later this summer on the 2,000th birthday of the City of Paris.

We believe, frankly, that these great international events—and their filming opportunities—interest the majority of our readers—even if, on occasion, they cannot attend. We believe that the majority of our readers like to keep informed on what's going on in the world. We believe that they have the broad outlook—and that they wish their movie magazine to have it as well. We are proud to assent.

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frequency response of a sound system is by far not the only criterion of quality. A common source of trouble is "hum," a 60 cycle sound produced in the amplification stages. Careful engineering and material investment are required to get rid of it.

VARIOUS SOUND METHODS

With these fundamental sound qualities in mind, let us now itemize briefly the common methods of their recording and reproduction. These are:

Mechanical recording on disc. The old phonograph used a purely mechanical recording system. Sound was caught in a large tube ending on a small diaphragm, which transmitted the vibrations to a cutting needle called a stylus. When the stylus was placed on a revolving disc, it cut a groove from the outside to the center of the record. This method, of course, has been obsolete since the late '20s.

Electro-mechanical recording on disc. Although the discovery of electricity has deeply affected sound reproduction, the phonograph record of today is fundamentally unchanged. Electronics have improved the quality and power of the system by changing weak mechanical signals (movement of the needle) into electrical impulses of varying voltage. These signals are then amplified as much as desired to drive a loudspeaker.

Optical sound recording. This photographic process of recording sound is possible only with electronic circuits and, of course, photographic registration. The moving element here is the film passing in front of an optical system through which a light beam of varying intensity or shape exposes the film. The resulting picture is a white line of varying thickness or density. In one case, the recording system is of the variable area type, in the other, of the variable density type. In 16mm. sound on film the variable area system is now used almost exclusively.

Magnetic recording. Edison's phonograph worked without electronic circuits; and so did the first magnetic recorder in 1897. Yes, 1897! It was a wire recorder used as a dictating machine and usable only with earphones. Today magnetic recordings are being made on special wire (wire recorders), quarter-inch paper or plastic tape covered with microscopically small red or black iron oxide particles (tape recorders), and lately on movie film covered, partly as a track or fully, with a layer of red iron oxide particles (film recorders). A magnetic head with a very narrow slit is placed on the moving film (or tape) so that the slit lies across the width of it. The varying magnetic field produced across the gap magnetizes the contacting iron oxide particles which stay magnetized almost indefinitely.

For reproduction, the cycle of recording is reversed in all the different recording systems. The reproducing needle follows the grooves that a recording stylus had cut; the photocell receives light of varying intensity in the same measure as light was originally recorded, and a magnetic head picks up the same changes in its magnetic field as it had impressed on the tape during recording. In each case the signal is amplified and transmitted to the loudspeaker, where the moving diaphragm brings the air into vibration. The result is sound.

(In *The Reproduction of Sound: 2,* Mr. Schoenwald will discuss the relative merits of microphones, amplifiers and loudspeakers. Look for it in June MOVIE MAKERS—*The Editors.*)

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THE MAGAZINE FOR 8 mm. & 16 mm. FILMERS

VACATION FILMING • JUDGING THE TEN BEST • TRY A TRAIL RIDE

JUN 20 1955

What makes the Turret Story *Dramatic?*

Yvar 16mm F/2.8 Visifocus* Lens

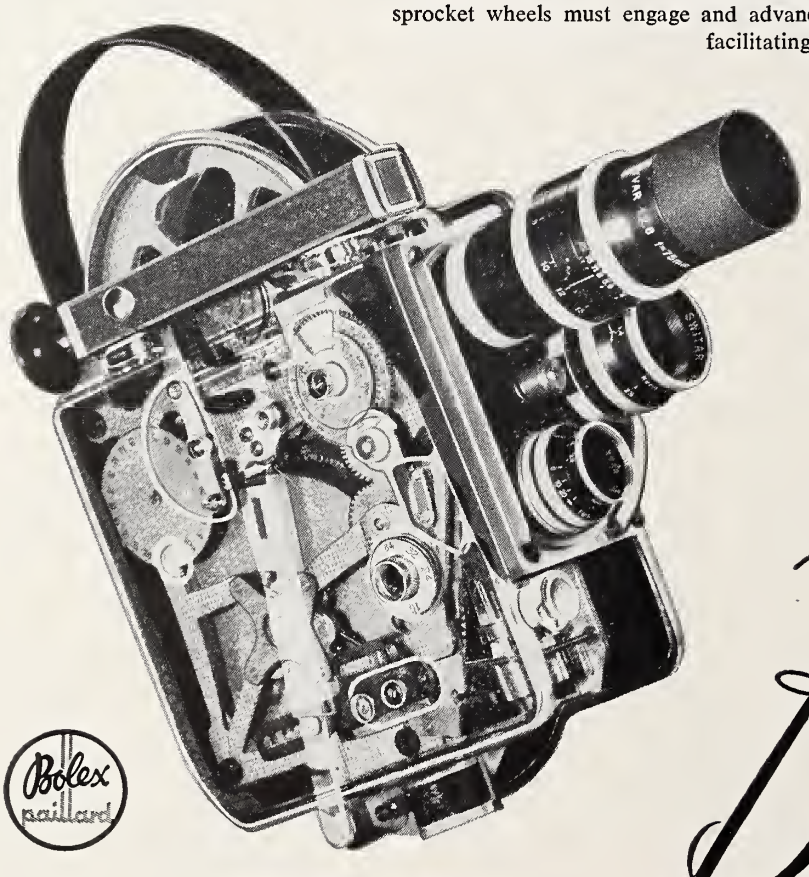
Switar 1" F/1.4 Compass Focus Lens

Yvar 3" F/2.8 Telephoto Visifocus* Lens

Your skill is more important than the equipment you use — good tools alone never yet made a good craftsman. But with skill comes pride of ownership and faith in the finer tools of the movie-makers craft. Because your movie camera is an extension of yourself, its operation and mechanism must be smooth and flawless — its design must integrate each component part into a unit of the highest efficiency.

A turret camera undoubtedly aids your movie making — giving your films dramatic dash and sparkle. Your filming themes know no limits — the wide vista — the middle distance and on to the far hills. With three lenses, your filming tempo keeps pace with the dynamic action of junior at play, the family vacation and sports afield. A turret type camera is the one most desired by movie makers. But top performance from a turret and its lenses, however good, can only be expected if the camera mechanism and design is of comparable quality.

Fine lenses should fit a turret of high accuracy — the shutter must operate consistently at each and every setting — a rugged spring-motor must maintain constant speed — the claw and sprocket wheels must engage and advance the film precisely. And the accessory features, facilitating finer films, must also match the same high standards.



Bolex movie cameras more than measure up to these demands. Bolex brings more than four generations of Swiss precision manufacture of spring-wound mechanisms and optical instruments to produce the ultimate in movie-making equipment.

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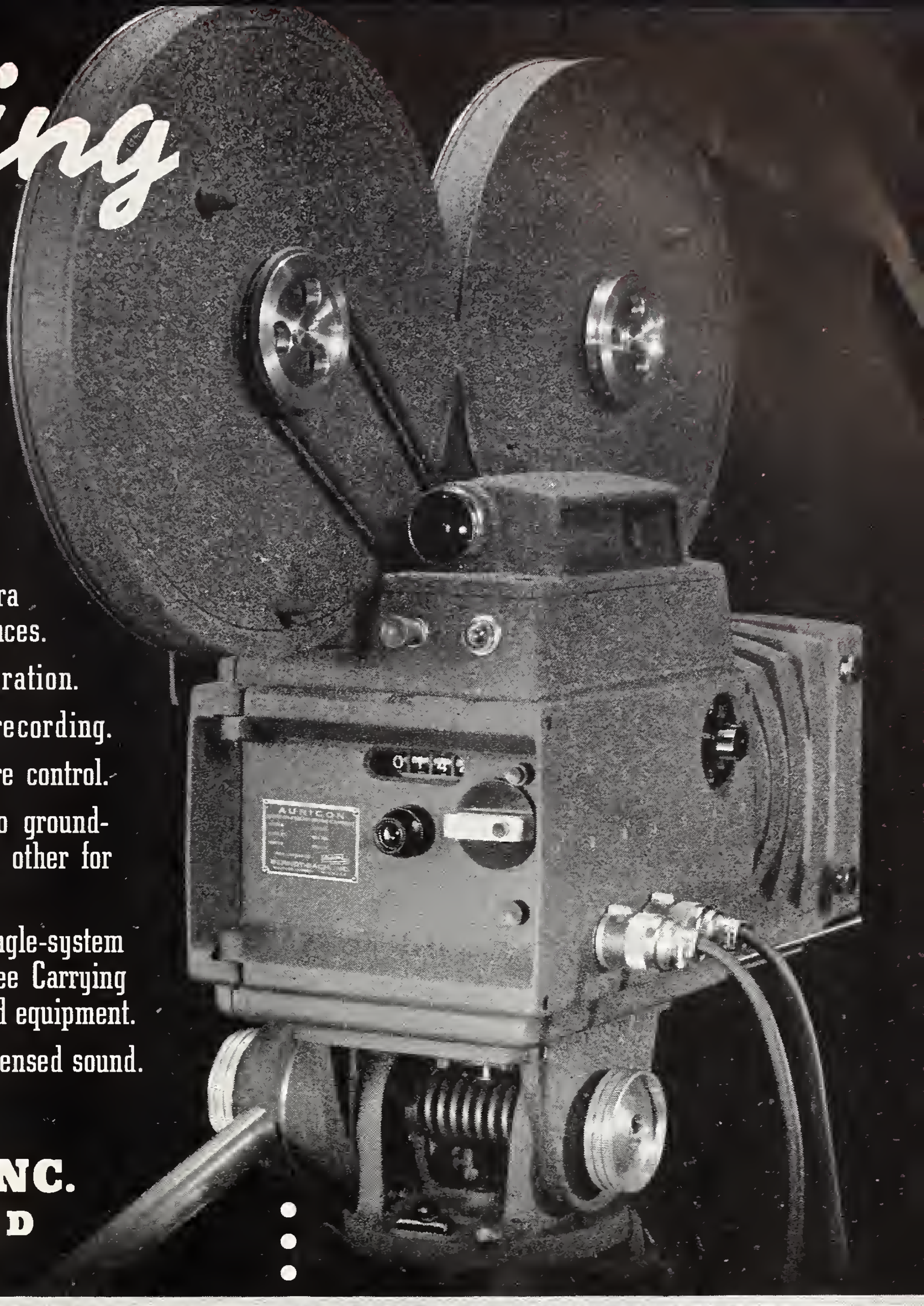

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- $4,315.65 complete for "High Fidelity" 16mm single-system nd-on-film, with Amplifier, Microphone, and three Carrying es (lenses additional). Also available without sound equipment.
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The quiet operation of the Auricon "Super 1200" is silent proof of precision design. Its only equal as a superb photographic instrument is another Auricon "Super 1200".

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MOVIE MAKERS

THE MAGAZINE FOR
8mm & 16mm FILMERS
Published Every Month by
AMATEUR CINEMA LEAGUE

June
1951

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JAMES W. MOORE
Editor

DON CHARBONNEAU
Consultant Editor

ANNE YOUNG
Advertising & Production

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CHANGE OF ADDRESS: a change of address must *reach* us at least by the twelfth of the month preceding the publication of the number of MOVIE MAKERS with which it is to take effect.

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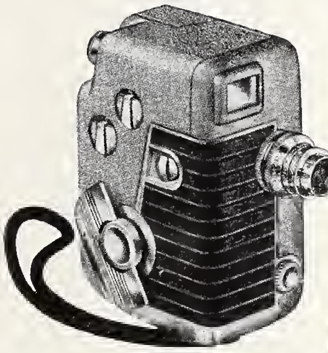

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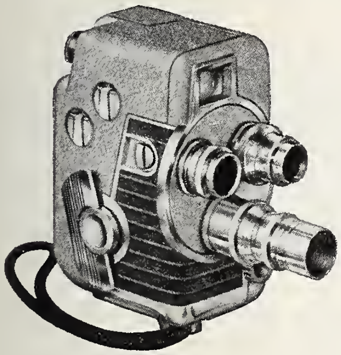

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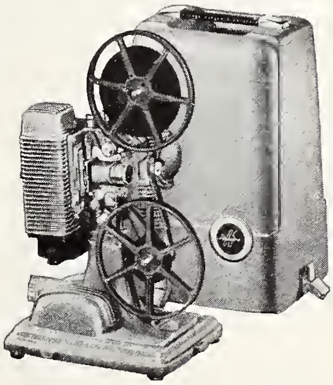

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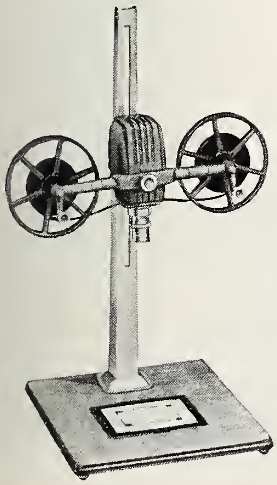

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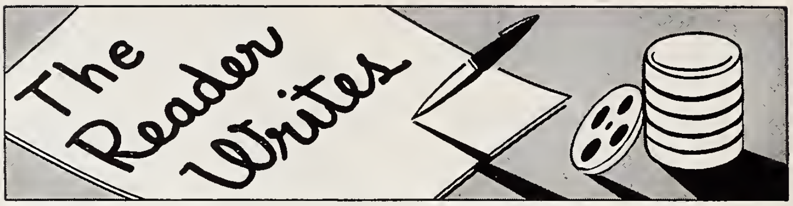

This department has been added to MOVIE MAKERS because you, the reader, want it. We welcome it to our columns. This is *your* place to sound off. Send us your comments, complaints or compliments. Address: *The Reader Writes,* MOVIE MAKERS, 420 Lexington Ave., New York 17, N. Y.

PERPLEXING PROBLEM

DEAR SIRS: This is to notify you that my address has changed again. MOVIE MAKERS has been arriving at camp regularly, and it seems very good in every respect but one: How to get more time for cinematographic excursions? I would appreciate any suggestions you can offer me as solution to this perplexing problem.

PFC. BENJAMIN D. TALLIS, ACL
Fort Bragg, N. C.

Well, our CO used to say, "Take it up with the Chaplain!"

SOMEWHERE IN KOREA

DEAR ACL: My wife has forwarded your notice of the expiration of my membership in the League. I'm sorry to take so long in answering it, but at the moment I am somewhere in Korea and my mail sometimes takes a while to reach me.

I enjoy membership very much and also have received no end of help from the magazine that goes with it. However, I feel that as long as I am over here, I have little opportunity to use it. As soon as I return to civilian life or to duty in the United States, I fully intend to renew my membership immediately. I hope that will be soon.

ZANE G. MCCREARY
APO 301, San Francisco

We hope so too.

VERY FEW EIGHTS

DEAR MOVIE MAKERS: In checking back recently over the December, 1950, issue of MOVIE MAKERS in which you announced the Ten Best films of the year, I noticed that very few 8mm. films made the grade. I notice also that the reader publications of Eastman and others seem to play down 8mm. . . . I happen to be one who can't afford 16mm., hence the gripe.

R. E. WARD, ACL
Los Angeles, Calif.

Purely by happenstance, there were only a few 8mm. films among our Ten Best and Honorable Mention selections for 1950—three out of twenty six, to be exact. However, over the years the percentage of 8mm. films honored is in fairly equal ratio to the percentage of such films entered in the contest. On the average, 30% of the films entered in the contest are in 8mm. and about the same figure holds for those honored.

Workers in this width also may be interested to know that the Maxim Memorial Award has been won twice by 8mm. films—first in 1940 and again in 1949. Further, three other Maxim Award winners—although they placed with 16mm. entries—learned their top-notch filming techniques on 8mm. and then switched.

FILMER TO 'FRISCO

DEAR READER WRITES: About two years ago in this column I invited any Danish amateur who might be interested to write me concerning our hobby. I soon heard (in English) from one Per Rasmussen, of Copenhagen, and we have maintained an enjoyable correspondence since then.

Early last year he wrote me and said: "I am coming to America and think I would like to live in San Francisco!" And now this has come to pass. He came to San Francisco, had dinner in my home, and I put him up for membership in our Golden Gate Cinematographers Club . . . And thus 'Frisco has a new filmer, and I have a new friend.

A. THEO ROTH, ACL
San Francisco, Calif.

RECORD IN SECTIONS

GENTLEMEN: In your *Hints on Dual Turntables*, by Jack E. Gieck, ACL, in the April issue he refers to the use of magnetic sound recorders.

For years I struggled with background music and commentary on disc, using double turntables and a mike, but I had great trouble holding to a recording schedule. Last fall I purchased a tape recorder which has a

OSCAR H. HOROVITZ, ACL, of Newton, Mass., who wrote *Hands of Friendship* on page 199, a letter too long for this letter column.

plunger for instantly stopping or starting the recorder. Now I can record in convenient sections—i.e.. record each change in background music and the commentary that goes with the music separately, stop, change the record and start on the next section. This may interest other recorder users, if they have not already worked it out for themselves.

R. Bruce Warden, ACL
Warm Springs, Va.

MULTIPLE CAMERA COVERAGE

Dear Movie Makers: I have read the excellent article. *Filming a Festival*, by Helen C. Welsh, ACL, with great interest. I also was fortunate enough to see Miss Welsh's Ten Best winning film, *Albany's Tulip Festival*, when it was screened at a recent meeting of the Metropolitan Motion Picture Club, ACL. Both are outstanding productions.

However, I note that Miss Welsh makes no mention of having friends or fellow club members stationed at other vantage points to shoot footage which could be used for cross-cutting in the editing. They place great stock on this multiple camera coverage in Hollywood, and I believe we amateurs should develop our production technique to the point where several cameras will shoot the same event from different viewpoints—all for *one* movie.

Leo J. Heffernan, FACL
Forest Hills, N. Y.

THE SWAP SHOP

In this column Movie Makers offers its readers a place to trade items of filming equipment or amateur film footage on varied subjects directly with other filmers. Commercially made films will not be accepted in swapping offers. Answer an offer made here directly to the filmer making it. Address your offers to: *The Swap Shop*, c/o Movie Makers.

I AM NINETEEN

Dear Sirs: My father is a subscriber to your magazine and its arrival is awaited each month by every member of our family, as we are all keenly interested in cinematography.

I am nineteen years old and would be very pleased to correspond with one of your readers of my own age, if any one of them would care to write me.

Patricia Henderson
40, Moor Crescent, Gosforth
Newcastle-on-Tyne 3, England

MINNESOTA FOR AUSTRALIA

Dear Movie Makers: I visited your glorious country last year and was fortunate enough to be in Minnesota at Aquatennial time. But I found later that all of the films which I exposed of that great show and throughout the State were ruined because my camera gate was not closing properly.

Therefore, I am very interested in exchanging 8mm. Kodachrome on the 1950 Aquatennial Parade, as well as general scenes around Minneapolis, St. Paul, Duluth, Brainerd and Buffalo, N. Y.

I can offer you a variety of scenes, such as our beautiful Sydney harbor and beaches, our city or the wonderful Blue Mountains. Won't you write me, please?

(Miss) Grace Clayton
52 Scahill Street, Campsie
Sydney, N.S.W., Australia

ENGLAND TO AMERICA

Dear Sirs: Whilst on holiday in Denmark I was able to obtain a copy of your excellent magazine.

As this appears to be unobtainable here, I wonder if any of your readers would be kind enough to forward me their copy when no longer required. In exchange, I should be pleased to pass on a copy of the *Amateur Cine World*, published here in England.

If any of your readers would like some 16mm. shots of any particular place here, or of relatives, etc., I should be happy to oblige.

Dr. C. M. Morris
230 Balby Road
Doncaster, England

RAINBOW SPRINGS, FLA.

Dear Swap Shop: I am desirous of obtaining from 10 to 50 feet of 8mm. color film of Rainbow Springs, Fla., showing underwater scenes—divers, marine shots, taken from under the surface—to complete a picture taken while in Florida this spring. I would be glad to buy this footage or exchange what I might be able to take for you.

I am also interested in 8mm. color footage of the Empire State Building, in New York City.

H. R. Pannabecker, ACL
466 Glenlake Avenue
Toronto 9, Ont., Canada

TWO ROLLS FOR ONE

Dear Friends: I am willing to provide two rolls (100 feet each) of 16mm. Kodachrome for each 100 feet of original color footage on the following places: Cambodia. Siam. India and the Mayan and Incan ruins in Central America . . . I cannot hope to furnish finished pictures from here, as I do not now travel to any great extent.

Warren D. Hosmer, ACL
346 W. Breckenridge
Ferndale 20, Mich., USA

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WIDE ANGLE LENS

the FASTEST
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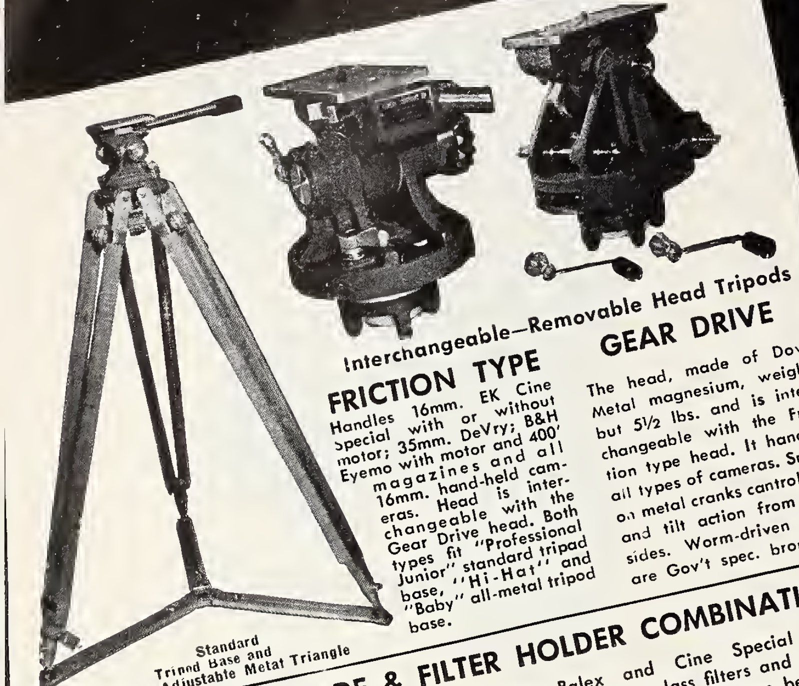


Standard Tripod Base and Collapsible Adjustable Metal Triangle

Interchangeable—Removable Head Tripods

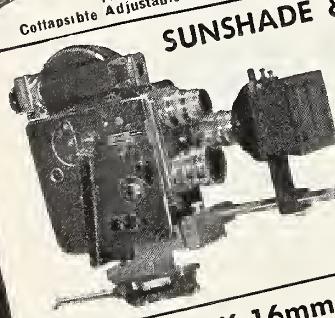
FRICTION TYPE

Handles 16mm. EK Cine Special with or without motor; 35mm. DeVry; B&H Eyemo with motor and 400' magazines and all 16mm. hand-held cameras. Head is interchangeable with the Gear Drive head. Both types fit "Professional Junior" standard tripad base, "Hi-Hat" and "Baby" all-metal tripod base.

GEAR DRIVE

The head, made of Dow Metal magnesium, weighs but 5½ lbs. and is interchangeable with the Friction type head. It handles all types of cameras. Snap-on metal cranks control pan and tilt action from both sides. Worm-driven gears are Gov't spec. bronze.

SUNSHADE & FILTER HOLDER COMBINATION



Far use with Balex and Cine Special 16mm. cameras. Halds two 2" sq. glass filters and a round 2½" Pala Screen with handle which can be rotated far palarizatian. Cavers all lenses fram 15mm. to 6" telephota and eliminates need of variaus filters. Compact, Precisian made of the finest materials. May be permanently affixed ta camera or quickly detached.

BLIMP for EK 16mm. CINE SPECIAL

This Blimp canstructed of Daw Metal magnesium, is tharaughly insulated to affard absalute silent aperation. Exclusive features: Fallow facus mechanism permits change of lens facus while camera is aperating in blimp. Blimp takes synchranaus motor drive which couples ta camera. A dovetail bracket is pravided ta mount an erect image viewfinder.

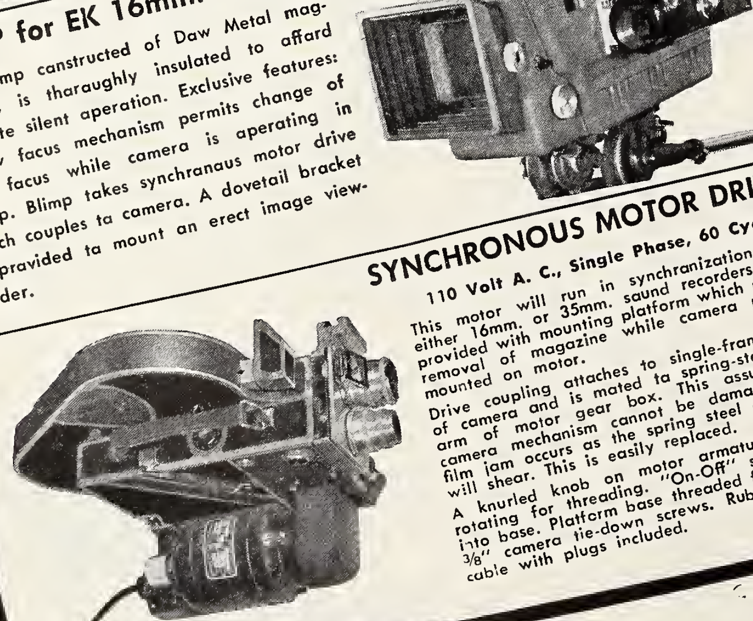
SYNCHRONOUS MOTOR DRIVE

110 Volt A. C., Single Phase, 60 Cycle

This motor will run in synchranization with either 16mm. or 35mm. saund recorders. It is provided with mounting platform which permits removal of magazine while camera remains mounted on motor.

Drive coupling attaches to single-frame shaft of camera and is mated ta spring-steel drive arm of motor gear box. This assures that camera mechanism cannot be damaged if a film jam occurs as the spring steel arm drive will shear. This is easily replaced.

A knurled knob on motor armature permits rotating for threading. "On-Off" switch built into base. Platform base threaded for ¼" and ⅜" camera tie-down screws. Rubber covered cable with plugs included.



Small GYRO Trip

This light weight GYRO Tripod perf
with all the efficiency of larger, he
and costlier tripods now in use.

This new, small size GYRO tripod handl
16mm. professional type cameras: M
16mm.; Auricon single system; Maurer 1
motor-driven Cine Special; also 35mm.
driven Eyemo with 400' magazine. It fe
Super Smooth Pan & Tilt Action.

Positive pan-locking knob. Tilt locking
Quick wrist action locking knob for leg
adjustments. Pan handle can be insertec
different positions on tripod head for ope
convenience or extreme tilt work. Legs ar
maple specially treated and warp re
Tripod head is Dow Metal magnesiur
aluminum. Built-in spirit level. Swivel tie
rings. Platform can be equipped for
⅜ or ¼ in. camera screw.

——ALSO AVAILABLE——

BABY TRIPODS—3 WHEEL PORTABLE DOLLYS—CHANGING BAGS—"HI

SEND FOR OUR ILLUSTRATED CATALOG

FRANK C. ZUCKER
CAMERA EQUIPMENT C
1600 BROADWAY NEW YORK CITY

The narrow gauge scene in Colorado

Photographs by R. H. Kindig and Otto C. Perry

Go West, urges this rail-filming fan, to train your camera on a fast-fading bit of Americana

MELVIN W. SWANSICK, ACL

IT HAS been written and I quote: "For the rail-filming enthusiast the mountain magnificences and rolling uplands of Colorado offer a double miracle." And how true this is of the narrow gauge scene in Colorado! For here, indeed, is a spectacle for the amateur film maker to record this spring and summer.

But, sad to say, it is a spectacle fast fading from the legend of American railroading in this, the most colorful, Western state in our United States. The first narrow gauge iron in the Colorado Territory dates back to 1872, when an initial stretch of track was laid from Golden to Black Hawk, a gold-mining village west of Denver. For nearly eighty years, then, these gallant little teapots huffed and puffed their way about their frontier chores. But on January 31, 1951, the famous San Juan Express, of the Denver & Rio Grande Western, made its farewell run between Alamosa and Durango, in Colorado. As its plumes of smoke and steam vanished in the empty blue of the sky, there vanished also the last regularly-scheduled narrow gauge train running anywhere in the nation.

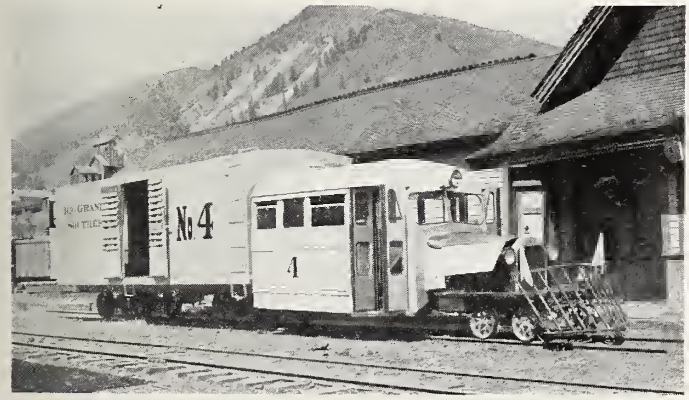
But even though the San Juan Express has joined the handcart, the covered wagon and the Concord coach in the pages of history, you rail-filming fans can still travel west and record some of the most spectacular scenery ever filmed by any amateur movie maker! For the narrow gauge, with its freight trains, will continue to roll and rumble over the twisting and treacherous trails, overlooking the most picturesque scenery anywhere in the Rocky Mountain empire!

West of Alamosa is the famous Toltec Gorge, comparable only to the world famous Royal Gorge. Beyond it stretches the historic Cumbress Pass, the highest point of narrow gauge rail located anywhere in the United States. And westward from Cumbress you will find your way eventually along the San Juan River into the narrow-gauge capital of the world, Durango (population 7,437). And northwest from Durango you will be able to ride a mixed consist to Silverton, recording on color film the awesome and spectacular scenery of the Canyon of the Rio de Las Animas. Here it was that Hollywood's [Continued on page 207]

THE SAN JUAN EXPRESS, last of the regularly scheduled narrow gauge trains, is shown above huffing up historic Cumbress Pass.

THE UNCOMPAHGRE RANGE of the Rockies is in the background as a Rio Grande Southern freight consist approaches Divide, Colo.

LOCOMOTIVE NO. 456, of the Denver & Rio Grande Western, draws twenty three cattle cars featured in author's film, *Sheep Train*.



THE GALLOPING GOOSE, of the Rio Grande Southern, houses engine and passengers in rebuilt auto. Trestle, right, is near Ophir.

CHARACTERS, whether real or Roebuck, make for sure-fire human interest in your vacation-travel study. Here the author illustrates with representative scenes of "North Pole Village," in Adirondacks.

Vacation film formulas

FRANK E. GUNNELL, FACL

SO this year it's to be a travel vacation! Everything's all set; the luggage packed, the camera equipment ready, and you've even read up on that beautiful region that's soon to be the subject of your next motion picture. Fine! But, if you've got time left for reading one *more* article—this one—perhaps its suggestions will help you bring back some winning travel and vacation footage.

ASK THREE QUESTIONS

Well, then, before you start on this new filming expedition, take time to run over—and think over—your past vacation films. Then ask yourself these questions: (1) Is there more to these movies than just one beautiful scenic shot after another—shots that you happened to see while wandering about with your equipment? (2) Do they show that you realize that travel and vacation films must be more than just a record—must be rich in human interest? (3) Does the projection of your vacation pictures offer some degree of vicarious adventure for those who see them?

In other words, do your travel and vacation films have the effect of inviting the viewer along on the trip? Therein lies the key to greater success as a movie maker, for whether your films be of adventure in far-off places, or just fun at a nearby vacation spot, they must, through the human actions and reactions they portray, permit the viewers to imagine themselves in like situations. For after all, what does an audience enjoy more than reacting to a movie situation which might apply to any one of them? Successful travel and vacation filming, therefore, consists of picturing people and their interests against backgrounds of scenic charm and splendor.

GIVE THREE ANSWERS

That's fine, you say, but how do we go about getting a lot of human interest into what is essentially a film about a place? Or even places? It will not be too difficult if we think of our vacation spot as the *location* for the production of a movie and (1) make definite plans for human participation in most of our scenes; (2) keep on the alert for unusual action or subject matter, and (3) allow for sufficient filming time.

Let's consider the first item. Did you ever stop to analyze what it is you remember best about your travels and vacations? Isn't it a lot of little human happenings like forgetting some tickets, spilling something at an inopportune time, finding a bird's nest with baby birds, climbing a fire tower on a windy day, fishing in a beautiful spot with good results, or any of a hundred other incidents?

CREATE HUMAN INTEREST

Any, or all of these, would make splendid human interest material if worked into a travel and vacation movie. But as an enterprising movie maker, you shouldn't just

A veteran travel and vacation filmer tells how to give such pictures punch

Photographs by Frank E. Gunnell, FACL

ESTABLISH YOUR SETTING with a medium shot at the beginning of any place study. An action sequence could carry on at right.

wait for such incidents to happen. *Make* them happen. Make up your own list of possibilities for the film's human interest material *before* starting either the vacation or the film. And, of course, besides your own and the family's experiences, you can draw on happenings in the lives of others about whom you have either heard or read.

The inclusion of sequences involving human actions and reactions leads to something that many movie makers still fail to do: that is, to regard their families and friends as *players* in their films. These filmers have the feeling that their travel pictures should be kept impersonal, with the result that the family, as such, is largely excluded. But if you will regard these same people as players, then they become persons acting out roles. It makes a big difference.

In most cases there should be no real "acting" difficulties in casting your family and friends for planned action—that is, if we go about it right. First in importance is that the scenes and sequences planned for the film should depend on their naturalness for creating genuine human interest. If the action is so natural that it appeals to *any*one, then anyone—including your family and friends—will be glad to do the necessary "acting," and will do it well. It is only when we call upon people to do things foreign to their nature, or when we ask them to portray situations in which they appear ridiculous, that they rebel against appearing before our cameras.

"CHARACTERS" CONTRIBUTE

Mention of "actors" in travel and vacation movies and (point No. 2) being on the alert for unusual subject matter, suggests that we can often create human interest with scenes involving either genuine or staged "characters"—and by characters we mean unusual people or people with unusual characteristics or occupations. One has only to think of the many types of supporting characters used in Hollywood's pictures to realize their importance in adding zest and humor to films.

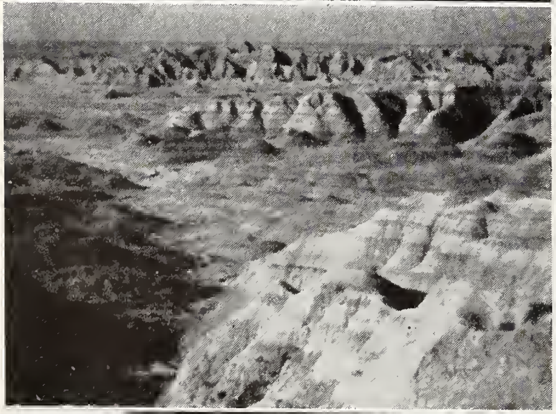
With staged characters there are many possibilities that can be worked into our travel and vacation films as so-called running gags. There's the lady with the travel guidebook who reads aloud at each new place of interest—to everyone else's annoyance. There's the bridge foursome that sees only cards in the midst of magnificent scenery or exciting action. Or, there's the thin man who is forever eating without gaining, while the fat man reluctantly passes up delicious food only to get fatter! Spaced out in our travel sequences at psychological intervals, these character scenes

[Continued on page 208]

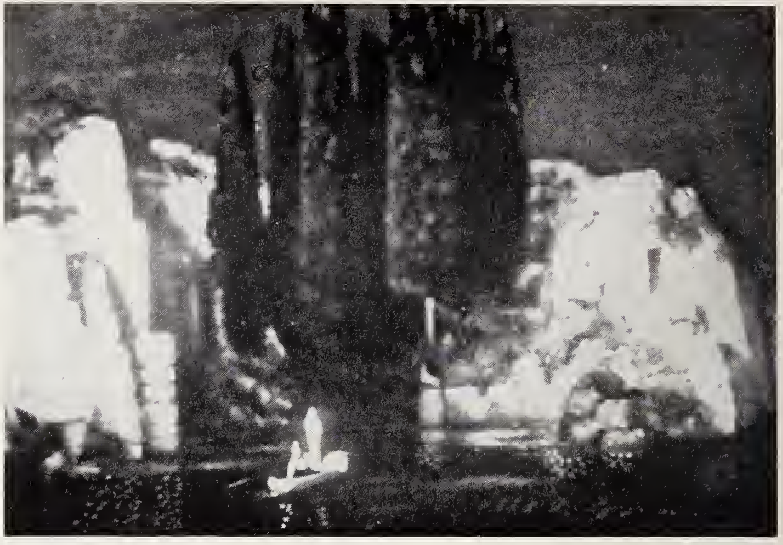
HERE A LONG SHOT of the summit of Whiteface Mountain in the Adirondacks suggests the sweep and grandeur of this rugged terrain.

CLEANING A DAY'S CATCH is the natural sort of action sequence which anyone will play well. Note effective simplicity of setting.

A BOAT FOR A BATHTUB! Staged at Barth Hot Springs in the Salmon River wilds, this is splendid example of initiating unique action.



16mm. scenes by Timothy M. Lawler, Jr., ACL



ISLE OF THE DEAD—the sombre, mystical painting by Boecklin, which inspired Rachmaninoff's music, which in turn inspired the author to produce his mood movie. Scenes are from the Badlands, Rapid City and Yellowstone.

FANCY—not FACT!

TIMOTHY M. LAWLER, JR., ACL

ONE brisk winter afternoon, some two years ago, I was browsing through the record department of a music store when I chanced upon an interesting album, *The Isle of the Dead*. There, on its cover, was a reproduction of the Boecklin painting which had inspired Rachmaninoff to compose this tone poem. Despite the somber suggestions of the title and picture, I was eager to hear at least a portion of the music. But before I was through, I found I had listened to the entire recording.

I was very much impressed with the music. For, for some time past, I had remotely considered interpreting cinematically a great symphonic work. Here, I decided, was music that was truly different; music with but a single mood throughout; music that challenged the creative cameraman in me. Although I was totally unaware of it at the time, that moment marked the conception of a Ten Best film.

I purchased the album and started for home. On the way my mind was assailed with doubt and apprehension. Would the "Better Half" view my purchase and idea for a film with her usual cooperative outlook or had I stepped off the deep end? I hoped the children had been good and that the usual Saturday's baking had been successful.

A FAMILY PROJECT

As I opened the door I winced at the din that greeted my eardrums. The three older youngsters were whooping and hollering and the baby was crying. However, I gritted my teeth and beamed forth with a "Guess what I bought, Honey." When I opened up the package and showed her, there was an enthusiastic "Good Lord, what is it?"

My premature gloom was soon dispelled when, after listening to the music, she became even more enthusiastic than I. And when my wife becomes enthused over something, there's no holding her back. She began by listening to the music over and over again while going about her daily household duties. In the evening we'd listen again and discuss our ideas as to what type of pictures would fit with certain movements and passages of the music. It had been obvious from the beginning that a spirit of death and desolation should pervade the film. But where were we to find such scenes? Since we

For a new filming thrill, hold the mirror of creative movies up to the world of fact

knew it would be difficult to get enough scenes locally of the type desired. we planned to take our annual vacation in an area where we could shoot the pictures necessary. Yellowstone and the Badlands of South Dakota soon seemed to be elected.

A PAIR OF PICTURES

In the meantime, serious doubts began to assail us regarding public reaction to a film of this type. Also, due to our limited vacation time, we were afraid we might not encounter the proper weather conditions to obtain the scenes we had planned. We decided therefore upon making a second film, *Pastorale,* the antithesis of *Isle of the Dead.* This second film, an interpretation of Beethoven's *Pastorale Symphony*, would be filled with the vital beauty of nature and, as such, should have more appeal for the average audience. And so, having armed ourselves with two complete shooting scripts, a portable phonograph and the necessary records, we felt ready for adventure as we drove toward the Badlands National Monument.

INTERPRETING THE BADLANDS

Here we found a true monument to the destructive forces of erosion. Jagged, windswept peaks protrude grotesquely from the barren clay of the Badlands. Pictures cannot adequately convey the feeling of desolation created by one's first views of this unusual area. Yet there are thousands of picture-taking possibilities to be found throughout the monument. Texture, form and pattern studies are everywhere. The Badlands can be portrayed with particularly striking results if the general views are shot either early or late in the day, when the sun is relatively low in the sky and creates long shadows and a softer overall lighting. The mid-part of the day can be utilized in doing the comparatively closeup work, when lighting can be flat without detracting from the desired result.

Clouds, and especially storm clouds, can add dramatically to the effectiveness of the general views. During the course of a storm in the Badlands, it is common for great rifts to develop in the cloud banks, through which the sun pours like a giant spotlight on some small area of the wasteland. After the storm is an opportune time for shooting landscapes, for the atmosphere is clearer and foliage has been washed clean of dust. Of greater importance in bare earth areas, the colors in the soil are brought to peak brilliance by the moisture and that means prime pictures to the alert movie maker.

MONSTERS AT RAPID CITY

In Rapid City, South Dakota, there is an interesting hilltop exhibit displaying concrete replicas of various prehistoric monsters. However, earlier tourists had used red paint to mark initials and other designs on these objects, so that it was impossible to get a normal shot of them without showing the paint. We had planned a few scenes of these monsters for our *Isle of the Dead* continuity, but at first glance we felt the cause hopeless. Upon further investigation we found we could get back lighted or side lighted shots of these figures without having the paint show. As it turned out, this type of lighting was very appropriate for the mood of the film, and the results were quite satisfactory.

NEW LIGHT ON YELLOWSTONE

It seems that every bit of publicity concerning Yellowstone National Park portrays a spouting geyser or a begging bear. This type of advertising is unfortunate in that it suggests only a small portion of the many and varied attractions that are Yellowstone's. Although its geysers are the largest in the world, they comprise but one group of the more than 10,000 separate and distinct thermal features of all kinds in the park. Many of these can be used pictorially with telling effect in a mood movie.

[Continued on page 209]

MORE TALK OF THE TEN BEST

JAMES W. MOORE, ACL

"DEAR ACL," our member wrote from Salt Lake City, "let me compliment you on your *Talking of the Ten Best* article in April MOVIE MAKERS. This is really the kind of stuff we amateurs out here in the West like to read. As a whole, we know very little of what goes on at League headquarters, so that articles of this type are interesting as well as informative.

"And in saying this I am not speaking my own viewpoint only. Practically every League member in our club feels that way and they've been asking me questions. One member, for example, said: '*You've won an ACL Ten Best and an Honorable Mention. What system do they use in placing your films over someone else's?*' Or another: '*Do they downgrade for errors in exposure, unsteady camera, excessive panning and the like?*' I personally believe the ACL judging is fair. But it sure would interest and aid us to know just what your contest routines are. Could you outline them *all* in another article?"

We certainly can—and glad to oblige. As clearly as we can present them, here are the methods whereby the ACL selects the Ten Best Amateur Films of each year.

YOUR FILM ARRIVES

The first operation to greet your film is purely routine—but it is nonetheless important to the safety of your picture while it is in our possession. In the terms we use here, your arriving shipment is first "carded in." This means that a complete record of the contents of your shipment, as well as your intent in making this shipment to us, is filled in on what we call a Film Record Card. Besides such routine items of intelligence as date, name and address, the card provides for a detailed record of the film, accompanying sound if any, shipping case if any, the type of review desired, method of inward shipment, method of outward shipment desired and, finally, how and when the shipment actually was disposed of.

YOUR FILM IS REHEARSED

The card now shows us that your film, *Vacation Highlights—1950*, is sent in for Ten Best review and that it is accompanied by a musical background on disc. Previous to the film's actual screening before the ACL staff, its musical cue sheet is examined by a staff member experienced at running double-turntable scores. If your scoring looks complicated—calling for a large number of record changeovers at short intervals—it will be carefully rehearsed by this staff member before the contest screening. The same sort of rehearsal run-through is given your narrative, if that accompanies the film in typed form.

YOUR FILM IS SCREENED

With the score of *Vacation Highlights* properly rehearsed, the film is now screened before the ACL's editorial staff. Here again the utmost care is taken to give your picture a fair and fully attentive presentation. If your directions call for its projection at a certain frame speed, a suitable strobe disc is mounted on the projector in use (all three of which have rheostat speed controls). No producer of the film under consideration—and, in fact, *no* one competing in that year's contest—is permitted in the projection room during a contest screening. Further, all those who are present are asked not to interrupt with comments during the screening.

YOUR FILM IS CARDED

Immediately following each contest screening, your film takes its initial step along the path to possible Ten Best honors. First, it is carefully but informally discussed by the ACL staff. This discussion serves a number of purposes: the strong points of your production are brought up and commended (*Attractive titles . . . Excellent exposure . . . Good eye for composition*), and its weaknesses, if any, are equally analyzed (*Too slowly paced . . . Needs closeups . . . Score too heavy for subject*). Finally—and this is the most important of all—this immediate discussion serves to fix the film in the minds of the judges. To cap *this* process, what we call a Film Review Card is then made out, incorporating these and any other necessary comments for future reference. Such a card is made out for *every* film in the contest—no matter how poor its chances seem for winning—so that none will miss final consideration.

NO FIXED JUDGING SYSTEM

How these film review cards are used will be discussed in detail when we get to it. For the immediate present, however, there is one big point concerning the process just described which it is important for you to understand. This is the fact that the ACL does not use in the Ten Best contest any fixed system of film judging. (By "fixed system of film judging," we refer to any system which allots so many points for camera work, so many for continuity, so many for interest and sums up with a numerical or percentage rating at the end). There are, we believe, several sound reasons for *not* using such a system in the Ten Best contest. These are:

(1) Both in our judgment and in earlier, actual experience, a fixed, numerical system of film rating proves to be unwieldy in judging a *large* contest. While such a system may be helpful in judging a local club contest of up to a dozen entries, it becomes inefficient and inaccurate when applied to nearly two hundred entries.

(2) Allied to this reasoning is our sincere belief that, by and large, the members of ACL's judging group do not need any such fixed system to guide them. It is difficult, of course, to state this without seeming immodest; but we look at it this way. During the course of an average year we screen here and evaluate close to a *quarter million feet* of amateur movies. The majority of us have been doing this for ten, fifteen or even twenty years. We believe that with this background of experience, broad knowledge becomes a better guide than narrow numbers.

(3) But far more important than either of these reasons is the following: *It is both practically and logically impossible to use any fixed system of film judging in the Ten Best contest!* Here's why . . .

We have, you'll remember, just screened and discussed your film entry, *Vacation Highlights*. We have made out for it a film review card citing its strengths and weak-

[Continued on page 208]

At the request of readers, the ACL outlines its entire judging procedure in the Ten Best contest

The Clinic

Pictures, plans and ideas to solve your filming problems

NON-TRIP LAMP CORDS

If you are tired of tripping over your floodlamp cords as they stretch across the living room floor, here's a simple method of eliminating this nuisance—not to say danger.

Purchase a number of the pear-shaped, safety-pin type shower curtain hooks. These have a ring large enough at one end to accept several cords at a time, and yet the safety-pin feature permits the easy insertion or removal of any one of the cords from the group.

These shower hooks may be attached to existing drapery rods, Venetian blinds or overhead lighting fixtures. The floodlamp cords are then passed through the large rings, thus keeping the floor area cleared for action. Furthermore, with the power cables dropping down to the lighting stands from above, much of their weight, or pull, is removed from them.

Herbert A. MacDonough, ACL
Binghamton, N. Y.

TRIANGLE INTO DOLLY

Here is a simple and inexpensive design for a combination camera triangle and dolly which may interest some of our readers. My total cost for the materials was around $1.50. These materials are:

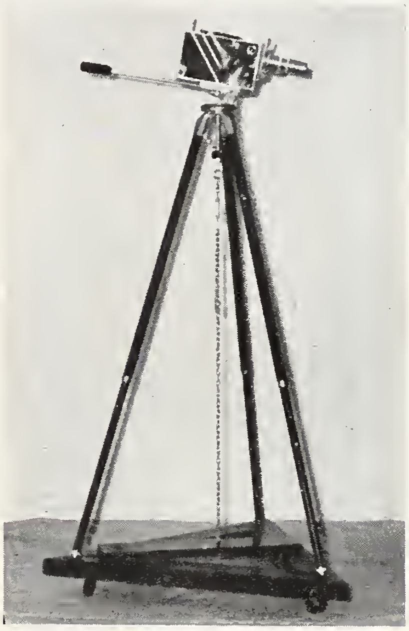
One 8 foot length of 2 by 4 inch lumber; one 21 inch length of lumber 5 by $\frac{3}{4}$ inches in size; $3\frac{1}{2}$ feet of light chain (this length will vary with your tripod); two 5/16 inch eye bolts; one small turnbuckle; three rubber-tired casters.

The 2 by 4 inch lumber is cut in three equal lengths and then mitered at the ends to form an equilateral triangle about 32 inches on a side. After this triangular base has been fitted together, the 21 inch length of lumber is nailed across it as shown in the picture. On the bottom of the base, near the corners of the triangle, holes are drilled to receive the caster sleeves, while on the upper side of the triangle three holes are drilled to accept the metal points of the tripod.

One of the two eye bolts is attached to the board nailed to the base triangle. The other eye bolt is attached to the under surface of your tripod base. Stretched between the two are the length of chain and the turnbuckle, which in operation is used to bring the chain taut between the two bolts.

Without the casters (which are removable), the unit serves as a firm tripod triangle for filming on smooth surfaces. With casters in place, it becomes a handy dolly for moving camera shots.

Oscar Keller, ACL
Clifton, N. J.



SIMPLE AND STURDY is this camera dolly designed by Oscar Keller, ACL, Clifton, N. J.

FILM TRAVEL TIP

Want to save yourself some time and trouble during the busy days of your vacation? Want to make sure as well that your precious boxes of exposed film get safely to the processing lab and back home again? Then you may be interested in the following routine which I have worked out in preparation for a summer's trip. You do *all* the work beforehand.

First, address all your film boxes to the processing station you wish to use. Second, put down your own name and address for the return. Third, affix the correct postage in advance. Fourth, if the film box doesn't already carry the notation, Contents - Merchandise - May - Be - Opened - For - Postal - Inspection, add this with readily available labels.

> **MAY MOVIE MAKERS MISSING?**
>
> As we go to press with this number of Movie Makers, it seems increasingly evident that at least 100 or more copies of the May issue have been misplaced or completely lost in the mails.
>
> If, as you read this, you have not yet received your May Movie Makers, please drop us a postcard and we will try and replace it . . . Although not responsible for it, we naturally regret this inconvenience to you sincerely—*The Editors.*

The value of this statement is that it permits the box to be sealed, even though you are not shipping it first class. Thus, all you have to do is take along on the trip a small roll of Scotch tape, seal up each box when it's ready and drop it in a handy mailbox. Beats tying them with string—which often is hard to get out on the road.

William Coley Roeger, ACL
Chalfont, Pa.

NEW SERVICE SHEETS

The following service sheets, reproduced in handy reference form from past articles in Movie Makers, are available to ACL members without charge, on request:

The Magic of Kodachrome; The Right Aperture; Steady As You Go; Taking Television; Frame It; Composition in Color; Welcome to New York; Welcome to San Francisco; Glacier National Park; Hawaii Ahoy!; London Through your Lens; The Baby Sitter; Weddings.

Address your requests to: Consulting Department, Amateur Cinema League, Inc., 420 Lexington Avenue, New York 17, N. Y.

> **CONTRIBUTORS TO**
>
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>
> Your contributions are cordially invited. Address them to: *The Clinic,* Movie Makers, 420 Lexington Avenue, New York 17, N. Y.
>
> Please do not submit identical items to other magazines.

WRANGLERS, DUDES AND CHOW TIME, all can be filmed at your leisure during the long, relaxed days at the base camp. For portraits, as of the grinning guide, the soft light of an overcast day is better than sunlight. Use strong sunlight, however, for scenes in tepees.

TRY A TRAIL RIDE!

Good fun, good friends and good filming are all yours on these saddlebag safaris

GEORGIA ENGELHARD

IF YOU'RE on the lookout for a healthy, happy vacation, which will offer fine filming as well, try going on a trail ride. You'll have plenty of fun and gay company. You'll have plenty of fresh air and exhilarating exercise. And, above all, you'll have a chance to make a movie which ought to be a Ten Best winner. What more could the most exacting movie maker demand?

You'll find these horseback holidays today all across the United States, from Maine to California. But if you want to go on the trail ride to end all trail rides, I suggest that you join the annual outing of the Trail Riders of the Canadian Rockies. First organized in 1923, this granddaddy of them all is today one of the major sporting events among the saddlebag set, drawing its devotees not only from Canada and the United States, but from Europe and Asia as well. Takes place in July, if you're interested, and the cost is only sixty dollars for the five-day safari.

GO LIGHT ON EQUIPMENT

But whether you take a trail ride in the east or in the west, your technique and your equipment will be much the same. Your luggage is limited to one dunnage bag, so let me suggest that you cut down your camera equipment to essentials. Your tripod is out. It just doesn't carry well on the back of a horse; and besides, since you have to shoot fast when filming this adventure, you will rarely have time to set it up. Don't bother with wide angle or telephoto lenses; the normal focal length will be perfectly adequate. Leave your exposure meter at home too, for the jouncing it will get is none too good for its delicate mechanism. The exposure guide which comes with your movie camera will give satisfactory results. But do bring along plenty of lens tissue; a long line of horses can kick up plenty of dust.

Probably the best method of carrying your equipment on horseback is to buy a pair of leather saddlebags; these can be purchased secondhand for about five dollars at such stores as Bannerman's in New York City. When the bags are securely strapped on behind the saddle, your camera and accessories will get a minimum of jouncing, and they will be pretty well protected from dust and bad weather as well. However, should you wish to avoid this added expense, a canvas knapsack or even canvas food bags will do the trick when tied to the pommel of your saddle. Never carry the camera slung around your neck or shoulders when riding, for bruises and "burns" will be the result.

PLANNING AHEAD

To make a successful movie of the Trail Ride, it is important that you get full cooperation from the organization. This is not difficult, since Trail Riders are not only very camera-minded, but also love to see their activities recorded on film. A day or so before the Ride begins, get in touch with the head guide or outfitter as well as with the leader of the group, and explain to them just what your pictorial aims and ambitions are. Get their permission to drop out of line in the cavalcade and to ride on ahead for movie making when you see a good location coming up. Furthermore, get a description from them of the kind of terrain to be covered, find out the approximate locations of the various fords, meadowlands and high passes, all of which provide excellent settings for riding shots. They can give you also a general idea of the various camp activities. With this information in hand you will then be able to rough out a shooting script, which will aid you greatly once in the field.

COLOR AT THE CORRAL

Now the day of the Ride is at hand. For an eye-catching opening sequence, go to the corral early in the morning and make some shots of horse wranglers roping, saddling

Photographs by Georgia Engelhard-Eaton Cromwell

CROSS LIGHTING, says the author, will enhance the sparkling water in a stream-fording sequence. Dark background helps too.

and loading packs on the wary, and often unwilling, cayuses. Keep your eyes open and be alert, for one can never tell when one of the ponies may try to buck off his load. Get some footage of the packing and especially of throwing the diamond hitch which holds the packs firmly on the horses. Make full shots, of course; but be sure to make closeups as well, for it is these scenes which depict clearly what is going on.

By now your fellow dudes will be arriving in the corral and mounting their horses. Closeups of attractive girls are always sure-fire; but don't neglect the older members or the weather-beaten guides, who often provide excellent character studies. For a simple continuity link throughout the film, select some pretty youngster and feature her recurrently in the various trail-riding activities. You'll find plenty of willing models on this trip.

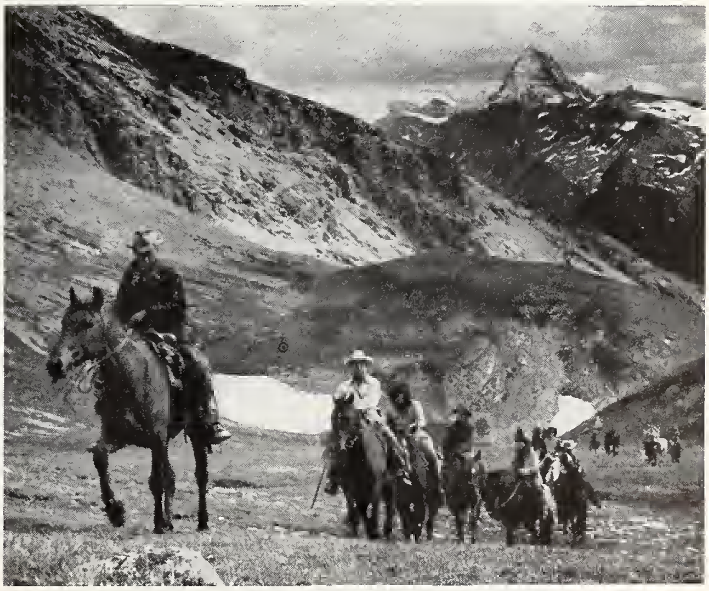
HITTING THE TRAIL

By ten o'clock the last stirrup is adjusted, the last girth tightened and the cavalcade is off. Get a position fairly well up in the line of riders, so that you can trot on ahead easily when you see picture material. At first the trail may wind through dark, dense [Continued on page 209]

COLOR IN THE CORRAL will be offered as the wranglers load the pack horses with food and duffle for the long ride ahead.

HOME ON THE RANGE was never like this! Elaborate base camp of Canadian Rockies Trail Riders was pictured from hill in foreground.

SHAVING AND BATHING are all grist to your movie mill in any outdoor vacation film record. Note low cross lighting of early morn.



A DIAGONAL PATH toward the camera is the best, says author, for filming the cavalcade. Here explicit instructions were given guide.

Both the Auto Load and the Auto Master feature:

Simple magazine loading . . . enables you to slip film in quickly . . . interchange in mid-reel without fogging a single frame.

Five operating speeds . . . you can shoot from a car, slow down sport scenes, prepare for adding sound. Speeds are *precisely* calibrated at 16 (normal), 24 (sound), 32, 48 and 64 (slow motion) frames per second.

Built-in exposure guide tells correct lens setting. Comes in mighty handy when you've forgotten your light meter or are simply in a hurry to start shooting!

Positive viewfinder always shows you exactly what you'll get on the screen. It eliminates "amputating"— cutting off a vital part of the scene.

The Auto Master's 3-lens turret gives you instantaneous choice of lenses. With the viewfinder objective automatically rotating into position with each lens, you're ready to shoot with any lens instantly. The turret adds variety to *all* of your films!

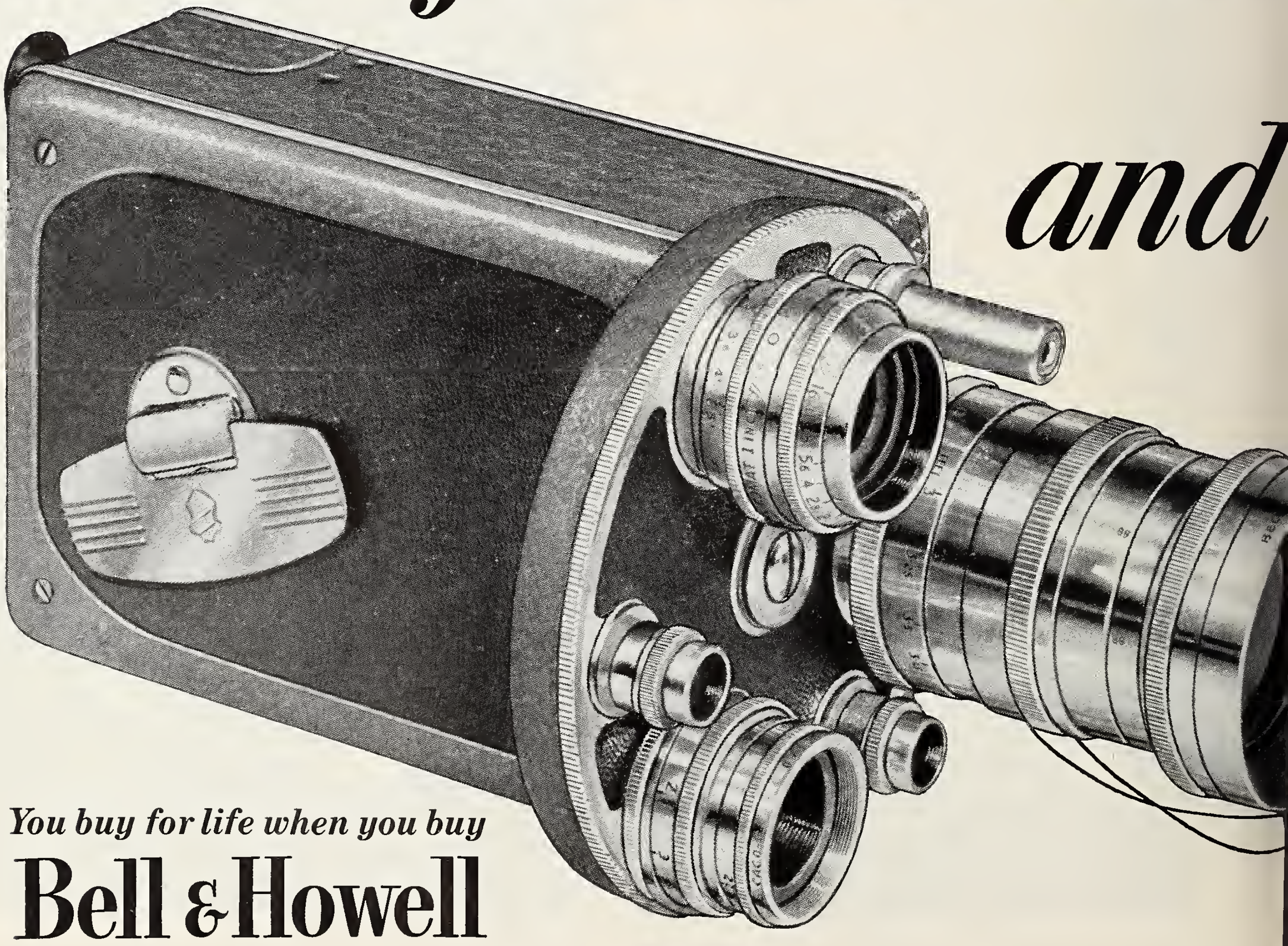
Auto

with 1" f

June and J

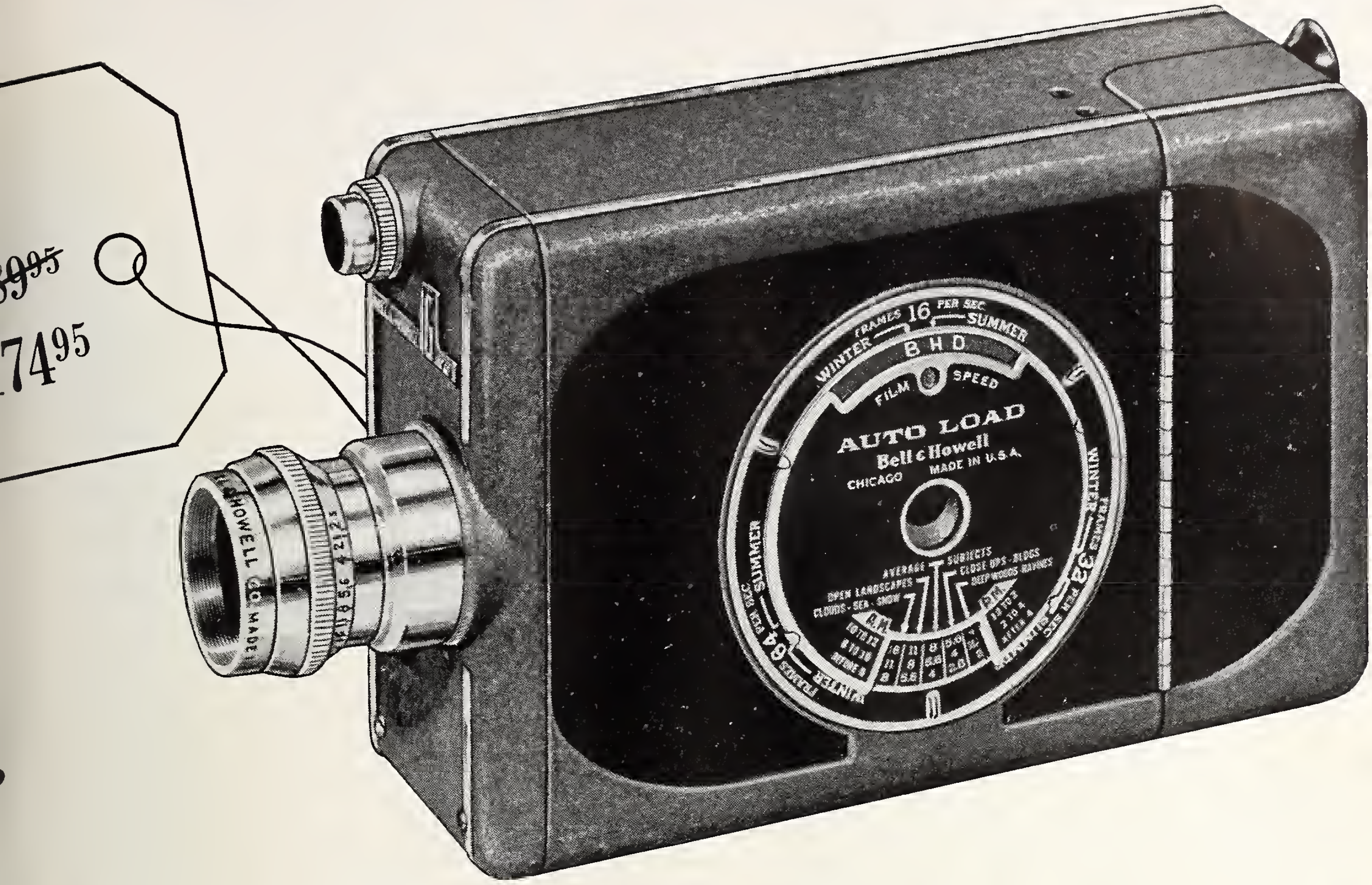
Have your vacatio

and



You buy for life when you buy

Bell & Howell


~~995~~
7495
FRAMES 16 PER SEC.
WINTER
SUMMER
B H D
FILM SPEED
AUTO LOAD
Bell & Howell
CHICAGO
MADE IN U.S.A.
32
64

Bell & Howell *too!*

Save now on a B&H magazine loading "16"

Auto Master
h 1" f/2.5 lens only, ~~$249.95~~
ne and July only $234.95

Now you can include a famous B&H camera in your vacation budget. In celebration of its ¼-millionth 16mm magazine camera, Bell & Howell is offering both of these popular cameras at a special low price. Thus you need make no compromise with quality in selecting a fine movie camera. Your Bell & Howell dealer can pass these outstanding savings along to you during June and July *only*—see him today.

Guaranteed for life. During life of the product, any defect in workmanship or material will be remedied free (except transportation).

Both the Auto Load and the Auto Master feature:

Simple magazine loading ... enables you to slip film in quickly ... interchange in mid-reel without fogging a single frame.

Five operating speeds ... you can shoot from a car, slow down sport scenes, prepare for adding sound. Speeds are *precisely* calibrated at 16 (normal), 24 (sound), 32, 48 and 64 (slow motion) frames per second.

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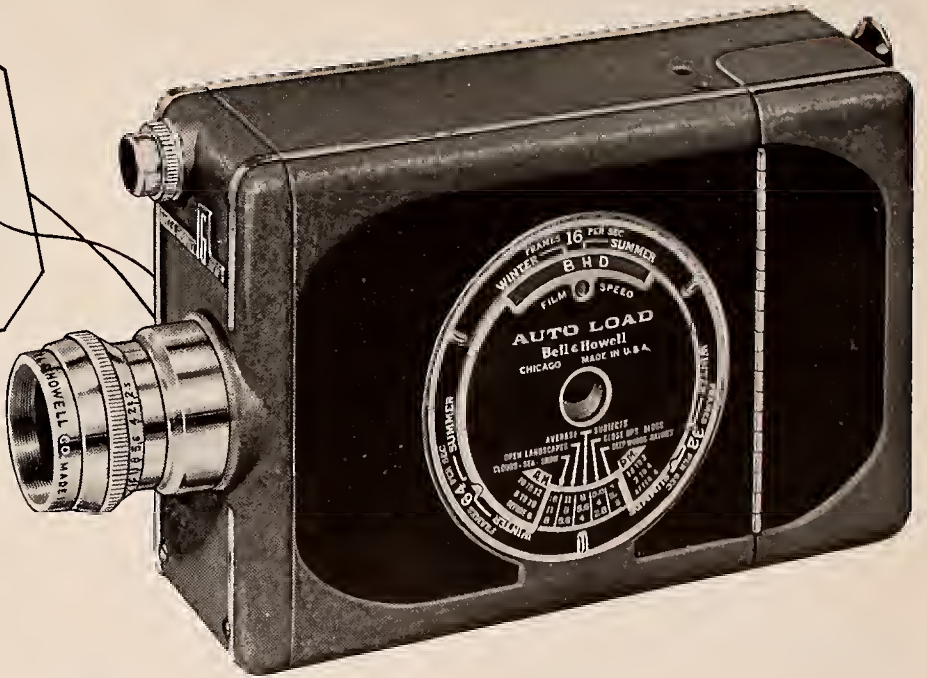
The Auto Master's 3-lens turret gives you instantaneous choice of lenses. With the viewfinder objective automatically rotating into position with each lens, you're ready to shoot with any lens instantly. The turret adds variety to *all* of your films!

Auto Load

with 1" f/2.5 lens ~~$\$189^{95}$~~

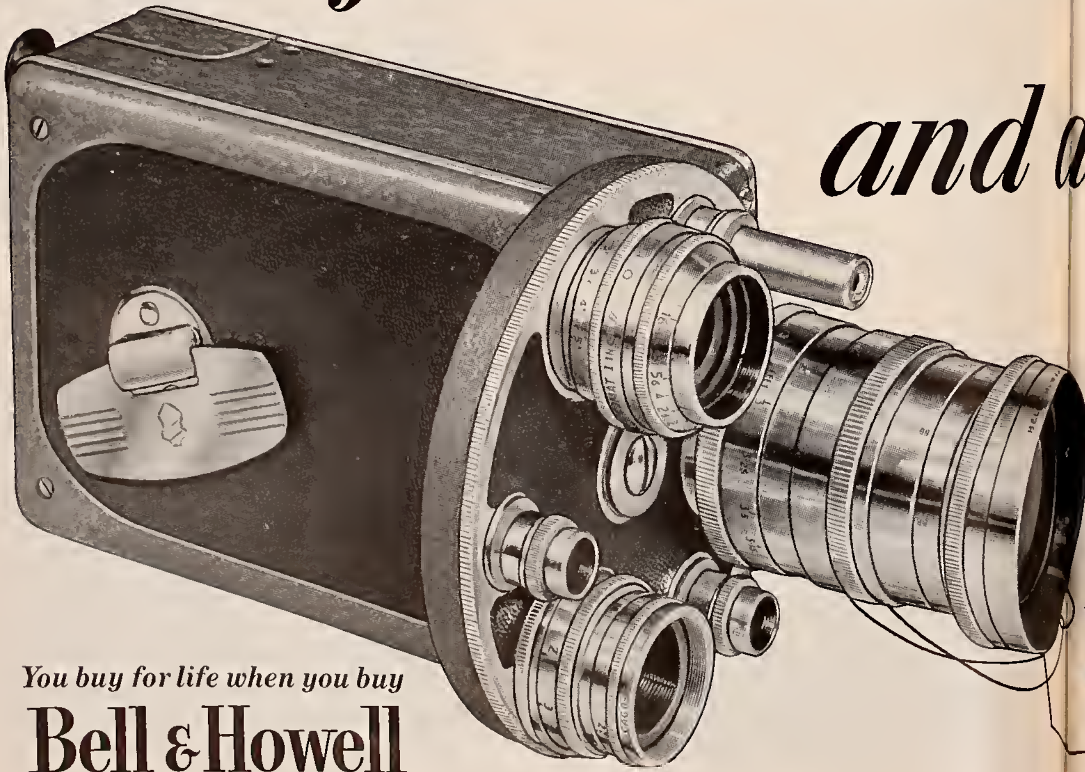
June and July only $\$174^{95}$



Have your vacation...

and a **Bell & Howell** *too!*

Save now on a B&H magazine loading "16"



Auto Master

with 1" f/2.5 lens only, ~~$\$249^{95}$~~

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Now you can include a famous B&H camera in your vacation budget. In celebration of its ¼-millionth 16mm magazine camera, Bell & Howell is offering both of these popular cameras at a special low price. Thus you need make no compromise with quality in selecting a fine movie camera. Your Bell & Howell dealer can pass these outstanding savings along to you during June and July *only*—see him today.

Guaranteed for life. During life of the product, any defect in workmanship or material will be remedied free (except transportation).

You buy for life when you buy

Bell & Howell

THE REPRODUCTION OF SOUND: 2

Good sound for less money may be achieved by assembling your own audio units. Here the author analyzes microphones, record players and pre-amplifiers for your guidance

GERARD SCHOENWALD, ACL

After World War II, high fidelity recording and reproduction of music enjoyed increased public interest. New equipment came on the market, and new and cheaper ways of improving sound reproduction were devised. Today, a person wishing to improve the tone quality of his present radio and phonograph can buy a radio-phono console and be happy with it. He is likely, however, to spend quite a bit of money in the purchase of a ready-made combination. There is, however, a cheaper method of arriving at good audio, which will give better sound quality for the same amount spent. This is to assemble the requisite units oneself.

Any sound system is composed of (1) a sound pickup device, such as a microphone, a pickup or the like; (2) an amplifier, and (3) a loudspeaker. There are some in-between steps which we shall consider later in this article, but fundamentally all sound reproduction is based on these three units.

A COMMON AMPLIFIER

The technique of combining various audio units—such as a radio, record player, a tape recorder, an amplifier and a loudspeaker—was first applied to expensive custom installations. Now, there are units on the market for every pocket. In either case, it immediately became obvious that a saving could be made by using a common amplifier to which all the different inputs were fed. Fig. 1 illustrates the point. Section A shows a simple setup for playing records alone; Section B adds an FM tuner to the record player, while Section C is a combination of FM radio, a tape or wire recorder, a television set and a conventional sound projector.

You will notice that the TV set and the sound projector come as complete units with built-in amplifier and speaker. In most cases both amplifier and speaker are of poor quality in TV sets. Therefore, the sound should be tapped before it reaches the built-in amplifier and led to the central amplifier-speaker system. It is possible to tap the sound projector as well. However, since the amplifier supplied in better-grade sound projectors is usually quite good, one can simply connect a better speaker to the output of this amplifier.

In regular TV-radio-phono consoles, a hookup like the one shown in Section C is used, but the quality offered is not so good as can be achieved for the same amount of money by combining selected audio units. Furthermore, if purchased one by one, this method spreads the financial strain and will finally create a high-quality audio system which will be a source of constant enjoyment and satisfaction. However, one important thing we have to bear in mind. The units should be matched in quality. *An audio system is only as good as its weakest unit.* One does not gain much by buying an expensive pickup and keeping a bad speaker.

TYPES OF MICROPHONES

When buying a microphone, one has to match the impedances of the microphone and the amplifier. A low-impedance microphone of 20, 50, 200 or 500 ohms, for instance, cannot be connected to a pre-amplifier or amplifier of high impedance input (10,000, 20,000 ohms or more). Professional equipment is mostly of low impedance, while cheaper equipment is mostly of high impedance design. Thus, in many cases it does not work simply to add a professional microphone to regular amateur equipment.

The different types of microphones (dynamic, crystal, carbon-button, condenser, etc.) vary in their sensitivity, directivity, frequency response, signal-to-noise ratio, weight, size and impedance. Quality and price usually go hand in hand. The important points to consider when buying a microphone are frequency response, directivity and impedance match. When a microphone picks up sound mainly from one side, it is unidirectional. This characteristic offers a possibility of reducing audience or camera noise.

The bidirectional type picks up sound from the front and the back, but is dead at both sides and at the bottom and top. It also can be used for noise reduction. Semi- or non-directional microphones pick up sound more or less uniformly from all sides, but they are still directive in frequency response: that is, the high frequency response drops at a certain angle. This, of course, is also true for the other two types. Some microphones have a built-in switch which permits changing from unidirectional to bidirectional use.

Again, do not expect good results from a poor microphone and a good amplifier-speaker combination. Microphone prices range from Class 1, or professional quality, at over $100 to Class 2, or good quality, at $50 to $100 and Class 3, or average quality, at $20 to $50. Those supplied with most popular tape or wire recorders sell for approximately $10. (The same designations, Classes 1, 2 and 3, will be used throughout this article.) For speech recording only, the amateur will find a Class 3 microphone adequate to his needs. However, for musical recording, units of Class 2 or Class 1 quality are more desirable.

CHARACTERISTICS OF THE PHONOGRAPH

In order to get the best audio quality from a phonograph, one should look for the following characteristics.

First, the needle pressure should not exceed a certain amount which has been prescribed by the cartridge manufacturer.

Second, the cartridge and needle should be well guided in a pickup arm (also called tone arm). When a record is cut, the recording stylus is moved from the edge of the record to the center on a *straight* line by means of an overhead lathe. In reproduction, the cartridge holding the needle is placed in a pickup arm pivoting at one end. The needle, therefore, follows an *arc,* instead of a straight line, from the edge to the center of the record.

Theoretically, there is only one position where the straight line and the arc touch, and that is the point where the tone arm's axis is tangent to the record groove. In any other position the needle, instead of swinging in a 90 degree plane to the arm's axis, is tracked out of

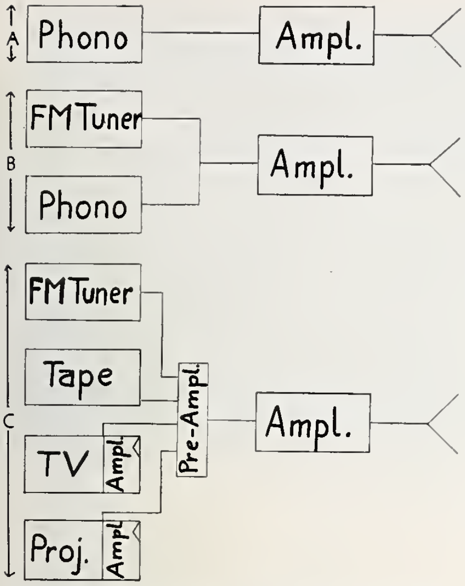


FIG. 1: Single, double and quadruple sound hookups, each with common amplifier, are seen above.

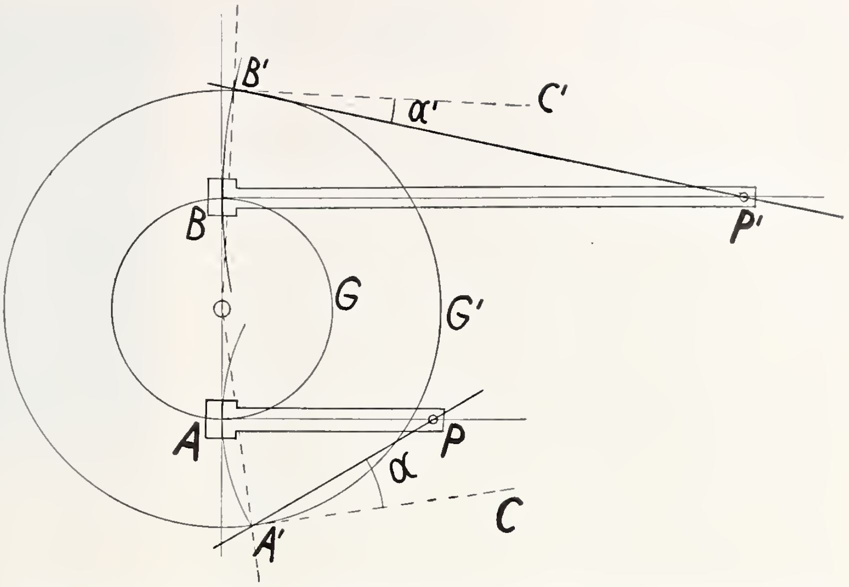


FIG. 3: Pivoting at P and P' respectively, short and long tone arms carry their needles along the arcs A'A and BB' in traveling from groove G' to G. The sharper arc of short arm is one sign of its increased tracking error. Also indicative is the difference in angles, a and a', created between the arm axes, PA' and P'B', and their tangents, CA' and C'B'.

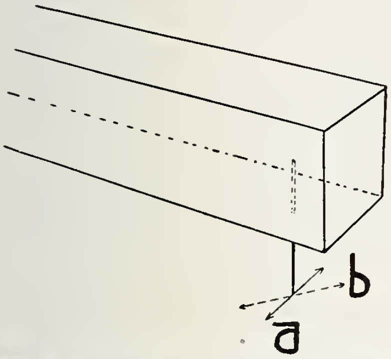


FIG. 2: Tracking error, created by pivoted course of pickup, is shown by a and b.

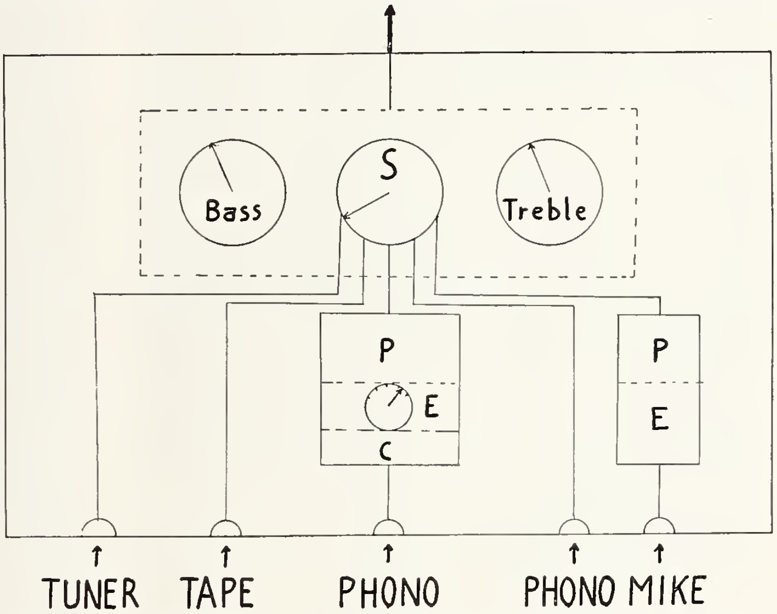


FIG. 4: A typical pre-amplifier circuit is seen above. FM or AM tuner and tape are connected directly to main panel of unit. Phono and mike circuits are first equalized at E, amplified at P and cartridge frequency response is balanced at C.

plane as shown in Fig. 2. Here (a) is the normal plane of vibration of the reproducing needle when the tone arm is tangent to the groove, while (b) is the tracking error at other points.

This introduces distortions. A short arm will give a greater tracking error than a long one, as is seen in Fig. 3. Besides providing better tangency, these long transcription-type arms are better balanced and usually permit regulation of stylus pressure. The difference in price is a good investment, as these arms help to preserve your records and give them the best quality of reproduction. Representative prices for long arms are: Class 1, over $50; Class 2, $20 to $40. Where space does not allow a long arm, it is customary to use a curved or offset arm. Prices for such units are: Class 2, $10 to $20; Class 3, approximately $3.

Third, the best stylus tips are made of diamond, since it wears longer and thus insures good reproduction and low record wear over a long period of time. They are, however, expensive and very delicate. Prices: Class 1, $15 to $20. If you are careful in handling your pickup, it is cheaper in the long run to buy a diamond-tipped stylus; but if breakage occurs, it is just the contrary. Then you would be better off with a sapphire needle, priced at (Class 2) from $2 to $3.

Fourth, mechanical rumble and wow can only be eliminated by a good motor. Expensive record changers have reasonably good motors. But even these are not good enough for studio use, for instance, where hysteresis synchronous motors are used. You will have to spend about $50 for a good Class 2 motor and turntable, with the professional type (Class 1) running well over $100.

Fifth, the leads from the amplifier to the record player should be well shielded and not more than 6 feet long, as high impedance connections produce high frequency losses over longer distances. Most pickups have a high impedance output.

THE NEED FOR PRE-AMPLIFIERS

Pickups, as well as microphones, usually do not have a flat frequency-response curve. Therefore, some compensations need to be made. This so-called equalization is taken care of in a pre-amplifier. As the name implies, this unit gives additional amplification to the signal before it is fed to the main

[Continued on page 202]

TITLES FOR TV

Pick up a piece of change shooting titles for television. Here are the special requirements

JOHN H. BATTISON, ACL

IF you read my article in May Movie Makers—*Can the Amateur Tie Into Television?*—some of the remarks concerning television titles may have given you pause, particularly those which brought up questions of readability and salability of titles for local stations.

Therefore, this month I'm going to discuss some of the limitations and requirements of television titles, with a view to showing how the amateur can have his hobby make money for him. Again, I am assuming that the reader is a competent movie maker and already knows how to produce an adequate title for motion picture purposes. We shall be concerned here only with the effect in televised re-creation of certain characteristics often present in a movie title.

Owing to the peculiarities of the iconoscope tube which picks up film images for transmission over the TV system, some of these characteristics have to be avoided. For example, dead black lettering on a chalk white background (or vice versa) is taboo. This results in very strong contrast and is likely to "smear" or produce "trailing whites." Smear is a sort of fuzzy shadow which appears on the right hand side of dark objects in the picture and makes them difficult to see clearly. Trailing whites are white rimming lines which often appear to the right of a strong black object. They are caused by the sudden transition of the scanning beam from a black to a white surface. Therefore, use title cards printed in terms of gray—dark gray on pale gray, or vice versa, as in the illustration—instead of white and black. On the television screen, the effect will be that of black and white without the difficulties.

Since the television screen cannot reproduce fine detail, you should avoid, in your selection of a type font, any thin, delicate letter such as:

Caslon No. 2 Italic

or any scriptlike, curleycued letter such as:

Mayfair Cursive

Even the serifs (the fine, cross lines at top and bottom) will be lost in TV from such a good, legible font as this:

Bodoni

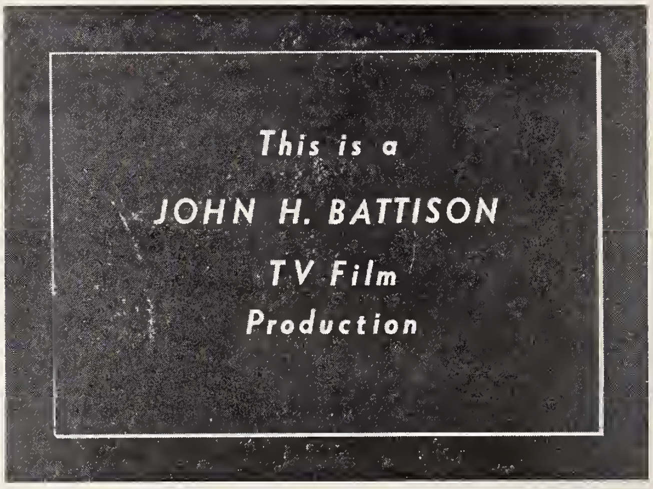
Any truly decorated letter, such as the familiar

Old English

is almost out of the question on a television title card, unless the letters are very large and no more than about four are set on one line.

Thus, we find that for the most legible TV titles, one or another of the more modern, sans-serif fonts are the most suitable. A good example of such type is:

Futura Bold



This is a
JOHN H. BATTISON
TV Film
Production

A TV TITLE CARD ideally should have light gray letters on a darker gray background. Card above was reversed in photostat.

In whatever background designs you may use, do not have one with strong horizontal lines running across it. These will cause trouble with the scanning beam and may produce a ghost effect. And whatever you do, avoid using any kind of a picture with a large black area on the right hand side. This will produce a very obnoxious "cloud" over the whole screen. More will be said about the reason for this in the next article, which describes how motion pictures are used over the television screen.

What has been said about making movie titles applies equally to still slides. As a matter of fact, I suppose slides should not be mentioned in the same breath in Movie Makers! However, the standard 35mm. film frame, mounted in ordinary 2 by 2 inch slide glass, is extremely popular with television stations and costs little to make. It is not very likely that much opportunity of making these will present itself, since station personnel usually have good 35mm. cameras—pay being as high as it is in many TV stations.

However, it never hurts to query the station—especially if you possess a large collection of unusual background settings which might contain just what a particuar program requires. The same applies to motion pictures, as well. If you have a large collection of interesting and unusual shots, it's quite possible that you can work these into titles and announcements for the station—in other words, use this footage as stock shots, which is really what it is. The man to contact at the television station is the film director.

And now what about trick effects in the TV title? There has been an increasing amount of criticism recently in television columns decrying the lack of imagination displayed by many stations and producers in their choice of title treatments. We are all familiar with drum and rolling titles, as well as flip flops, wipes and superimpositions. The effect used is the prerogative of the director, so whatever he wants, you should make—*provided that you can execute it capably.*

For possibly the most important point to bear in mind is the fact that once you let a customer down, you've lost him. Television producers usually want the goods delivered yesterday or last week. That means you haven't any time to experiment. You either produce the goods or else you're a failure with no more chances. Therefore, be *sure* you *can* do what you say you can!

If a station wants a piece of simple animation, don't be afraid to say it's beyond your capabilities because you haven't got the proper equip-

[Continued on page 202]

HANDS OF FRIENDSHIP

A report from the field

Oscar H. Horovitz, who is a Life Member of the League from Newton, Mass., returned recently from a three-month visit to Israel and several European countries. Before he sailed, League headquarters drew up for him a representative list of ACL members in the cities he planned to visit.

Here is Mr. Horovitz's wholly unsolicited report to the League on his heart-warming adventures overseas. Because of its moving testimony to the strong bonds of ACL membership, we reproduce the report in full herewith.—The Editors.

Mr. James W. Moore, Managing Director
Amateur Cinema League, Inc.
420 Lexington Avenue
New York 17, N. Y.

Dear Mr. Moore: Well, we're back home now—back home just three months and one day after our sailing from New York City.

It's good to be back, of course. It seems a long time ago that Mrs. Horovitz packed up her three trunks, I packed up my two cameras, and we set sail for our great adventure overseas. It seems, however, only yesterday that I was in League headquarters and you gave me that kit of ACL materials *and* the list of League members in cities where we planned to visit.

That list of League members is the real reason I'm writing you. There was no other item which we took abroad that did more to *make* our trip than these ACL contacts. There will be, I feel sure, nothing more precious that we brought back from Europe than the remembered courtesies and kindness of these fellow filmers. I can say truthfully that high among the benefits I have derived from ACL membership over the years are the friendships ACL has brought me. I want you people at headquarters to know this. And I want my fellow members in ACL to understand and appreciate this immeasurable bounty of our association. You cannot value it simply in dollars and cents. This thing I'm talking about is *extra*. You belong to ACL, you get it. And—I know now—it's always there when you need it—anywhere in this wide world of our hobby . . . Let me tell you about it.

Mrs. Horovitz and I sailed from New York on the S.S. *La Guardia* (U.S. Export Lines) on February 15 and arrived in Haifa, Israel, on March 2. En route we stopped at Gibraltar, Palermo, Sicily and Piraeus, the port of Athens. The weather was rainy in Italy so that my camera did not work during this brief call. But in Athens we were greeted by a perfect day, so that pictures of this ancient city and the incredible Acropolis are now part of my film library.

We found the *La Guardia* to be a very friendly and comfortable ship. Through some one of our friends (was it the ACL?), Captain Bernard Mirkin had learned that we were to celebrate our 25th Wedding Anniversary on February 21. We were overwhelmed by the marvelous dinner party which the ship's staff arranged for us—specially hand-lettered souvenir menus, champagne, liqueurs, a wedding cake and a most delicious meal served in handsome style. We shall never forget that moving occasion.

Our first view of Israel came early in the morning of March 2. I arose with the dawn to watch—and to film—the sun as it rose over Mt. Carmel, of Biblical fame. It was an inspiring prelude to our arrival at Haifa. Later, after getting settled at our Haifa hotel, I consulted that list of ACL members which you had given me just before sailing. I found that we had one member, Mr. Simon Perle, in Israel, and that he resided in Haifa.

We spent a most pleasant evening in Mr. Perle's home. Mrs. Perle's "austerity" dinner was, in fact, the most enjoyable meal we ate in all Israel. After dinner Simon showed us some of his movies, which were quite good. Unfortunately, Kodachrome film is practically unobtainable in Israel. Even if it were, the great expense and difficulty of shipping the film abroad for processing would contrive to make the Israelian filmer stick to black and white stock. Simon is an ardent ACL member and looks forward eagerly to receiving his copies of Movie Makers. In fact, that very evening he signed up a new ACL member in Israel, Mr. Adam Rubin, thus doubling our membership in that country. It also will interest you to know that, between them, these two members took the first bite out of my supplies in the ACL membership kit, to wit: 6 decals, 3 pins and 1-16mm. leader.

(The ACL membership kit referred to by Mr. Horovitz was a neatly packaged collection of 25 ACL decals, 12 pins, 6-16mm. leaders and 3 of the 8mm. size. It was Mr. H's thoughtful suggestion that he could make these available to overseas members—whose normal purchases were limited through currency controls—by accepting payments from them in their local currencies, then reimbursing the League in dollars when he reached home. Mr. Horovitz had disposed of all his ACL supplies by the time he left Milan . . . The League will be glad to make up similar kits and membership lists for other members traveling overseas, if they are interested in meeting and aiding their fellow members in this way—*The Editors.*)

From Haifa, we traveled to the King David Hotel in Jerusalem. Here I was greeted by Dr. A. I. Willinsky, FACL, of Toronto, Canada. Your letter to him about my proposed journey to Israel had led first to correspondence between us and now had resulted in this meeting thousands of miles away in Jerusalem. From then on our evenings together were devoted to movie discussions and comparing notes on what to photograph. Later we met again at the Sharon Hotel, in Herzlia, Israel, where we continued our discussions. Dr. Willinsky is a very agreeable gentleman, with great experience in making travelog movies. We hope to get together during the next few months to compare our pictures.

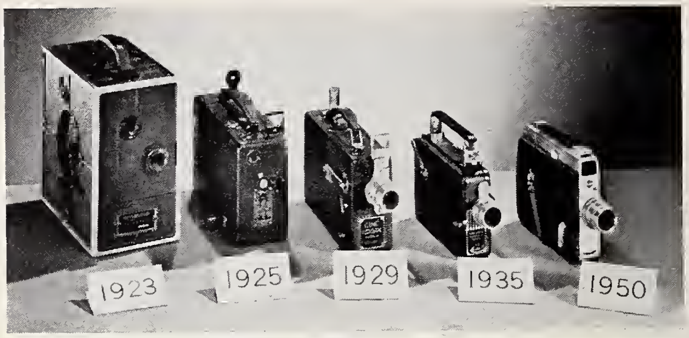
Israel is the delight of the Kodachrome filmer—wonderful blue skies, interesting scenery and, best of all, photogenic men, women and children who actually stampede you to take their pictures. Here is one country in which nobody asks for or accepts gratuities for posing for you.

After spending a month in Israel, we flew to Rome. Again I referred to your list of ACL members overseas. Since there were many of them in Rome, I showed the list to our hotel's English-speaking porter and had him telephone to the member whose address was closest to our hotel. As a result of this call, our member Mr. Angelo Lo Russo called on us. He is a

[Continued on page 201]

News of the Industry

Up to the minute reports on new products and services in the movie field



SMALLER AND BETTER, not bigger and better, is the course of development of Cine-Kodak cameras. Seen (l. to r.) are the models A, B and K, all roll-film, then first C-K Magazine 16 and today's Royal Magazine.

Meter collection

A collection of 238 exposure meters and calculators assembled by the late Joseph M. Bing, ACL, has been presented to George Eastman House by Mrs. Bing. Mr. Bing was a New York importer of photographic goods and held international honors as an amateur photographer.

The collection may be seen at Eastman House, Rochester, N. Y., daily except Mondays.

Da-Lite card

A reprint of its projection data card has been announced by Da-Lite Screen Company. Another publication issued by the company is *Planning for Effective Projection.* Copies of either one may be obtained by writing to Da-Lite Screen Company, Inc., 2711 North Pulaski Road, Chicago 39, Ill.

B&H milestone

To mark the occasion of Bell & Howell Company's manufacture of its quarter-millionth 16mm. magazine camera, special prices on the Auto Load and Auto Master cameras have been put into effect for the months of June and July only. C. H. Percy, president of Bell & Howell, entertained top executives of the company at his home during a weekend gathering in celebration of the event.

The special prices for the limited period are as follows: Auto Load with *f*/2.5 lens, regular price $189.95, celebration price $174.95; with *f*/1.9 lens, cut from $214.95 to $199.95; Auto Master with *f*/2.5 lens, from $249.95 to $234.95; with *f*/1.9 lens, from $274.95 to $259.95.

Recently two 16mm. B&H cameras—the 70DE and Auto Load—joined the Signal Corps of the Armed Forces. For military use these cameras have a special olive drab finish with low-reflection black paint over the metal surfaces, and they are subjected to rugged tests to prove their performance under combat conditions.

MILESTONE in magazines! The quarter millionth 16mm. magazine camera manufactured by the Bell & Howell Company is presented to Charles H. Percy, president (at left), by R. L. Chyrchel, the B & H works manager.

SMPTE moves

The new address of the Society of Motion Picture and Television Engineers is 40 West 40th Street, New York City. The move was necessitated by need for larger headquarters because of membership growth and increased activity among engineering committees.

Fred Whitney has joined the staff of SMPTE to take charge of test film technical operations.

Maggini named

Donald Maggini, advertising manager of Movie Makers from April, 1942 to April, 1944, has been appointed a vicepresident of Kenyon & Eckhardt, Inc., New York advertising agency. He had been an account executive with that company since 1944.

Camera loss

Steven Ausnit, ACL, 525 Park Avenue, New York 21, N. Y., wishes to announce the loss of his camera recently. It is a Cine Special II with Ektar 25mm. *f*/1.4 lens and 200 foot magazine. The camera number is 9400/1931 and has the owner's name engraved under the lens turret. Any information regarding this equipment should be transmitted to Mr. Ausnit.

Foldomatic

Mayfair Manufacturing Company, 55 Eckford Street, Brooklyn 22, N. Y., announces a new lighting unit for both movie and still photographers. The Foldomatic is a bar-type unit, the two arms of which fold to 12 inches overall length for easy storage or carrying. The opened arms have a spread of 26½ inches and can move horizontally in a swing of 180 degrees, while the two sections, holding two sockets each, can be rotated 350 degrees.

A control box between the rotating arms has a four-position rotary dimmer switch, offering light combinations of all bright, two bright, all dim and off. The Foldomatic, weighing 2½ pounds, retails for $14.95. The Foldomatic Pocket Model is a two-light unit weighing 1½ pounds which folds down to 6 inches: list price is $10.95. Both units are all metal and are supplied with 10 feet of heavy-duty cord and an exposure guide for black and white and color films.

Swiss Lux 2

A new exposure meter is now available on the American market, distributed by Heitz & Lightburn, 150 West 54th Street, New York 19, N. Y. The Swiss Lux 2, a pocket-sized instrument weighing 5 ounces, measures both incident and reflected light in ASA and DIN ratings for movies and still pictures. This meter, manufactured in Switzerland, is listed at $27.00 plus tax.

EK fellowships

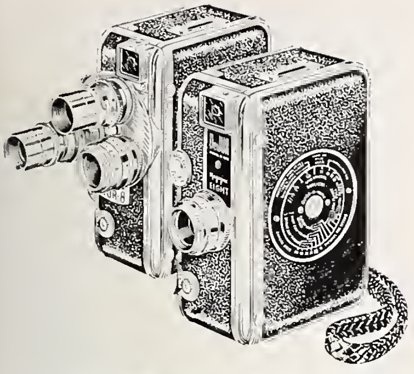
A total of twenty fellowships for advanced studies in chemistry, physics and chemical engineering has been offered by Eastman Kodak Company to United States educational institutions for the year 1951-1952.

Selection of students will be made by the university where the fellowship is awarded. Among the stipulations prescribed by Kodak are that the student be in the last year of training for his doctorate, that he possess demonstrated ability in his major field and that he needs financial assistance.

DeJur converts

DeJur-Amsco Corporation, 45-01 Northern Boulevard, Long Island City 1, N. Y., announces facilities for converting its single lens Fadematic and Embassy 8mm. cameras to turret models, making available the use of three lenses. Conversion takes about a week after the instrument has been received at the factory and will cost a nominal charge of $25.00.

DeJur also announces that the com-



ONE INTO THREE: Owners of DeJur Fadematic and Embassy single-lens 8mm. cameras may now have them converted to three-lens turret model for $25. One week from factory receipt.

pany has been awarded the *Parents Magazine* Commendation Seal for the DeJur line of 8mm. cameras and projectors by the *Parents Magazine* Consumer Service Bureau.

Almanac catalog

The 1951 edition of Almanac Films 16mm. catalog has been issued. It lists the new program of *Kieran Kaleidoscope* films on nature and science, as well as on music and art.

A copy may be obtained free of charge from Almanac Films, Inc., 516 Fifth Avenue, New York City.

Victor bought

Purchase of the business of Victor Animatograph Corporation, Davenport, Iowa, has been announced by Samuel G. Rose, former president. The business has been operated as a division of Curtiss-Wright Corporation for the past five years. As president and treasurer of Victor Animatograph Corporation, a newly-formed Iowa corporation, Mr. Rose will resume active management of the firm. Horace O. Jones, Eldon Imhoff and A. J. McClelland are vice-presidents, while T. M. Arp is secretary.

SAMUEL G. ROSE, as president, heads new corporation which has purchased the business of Victor Animatograph Corp., Davenport, Ia.

Hands of friendship

[Continued from page 199]

charming Italian gentleman who speaks English excellently, having resided in Chicago for many years. The next evening Mr. Lo Russo's car picked us up and we were driven to his home, which is set in a beautiful garden behind a high stonewall. His living room is a huge, high-ceilinged chamber, decorated with handsome oil paintings, statuary and a built-in beaded screen, double turntables and projector—in the best ACL tradition.

After a truly Roman feast, we were shown two of Mr. Lo Russo's pictures—*Fountains of Rome* and *Trees of Rome*—which were based on and used as a background the Respighi music of the same name. These films were a fitting climax to a delightful evening.

Next we visited Florence. Here I came across a young priest who was taking pictures with a Bell & Howell camera. I addressed him and was answered in perfect English, for he turned out to be the Reverend Richard J. Douaire, of Chicago, one of our members whose name was on the list you gave me. Only then did I notice that the camera case at his feet carried the ACL decal. That evening we met at his hotel and talked shop until my wife reminded us that the bedtime hour had come and gone. Father Douaire gave me many excellent tips on what to photograph later in Venice and Paris.

From Florence we traveled on to Venice, where the weather began to deteriorate, and by the time we had reached Milan the weather was completely bad. Therefore, immediately on our arrival I called Dr. Achille de Francesco, ACL, who arranged a meeting for that very night of several members of the Cine Club I.C.A.L.-Milano, which as a group holds League membership. Their president is Mr. A. Zucca, the famous "Aperitif" man of Italy. He is the proprietor of a multi-storied sweet shop called the Gran Bar Zucca, located in the Galleria Vittorio Emanuele II, near the Cathedral. Here, on the top floor of the Zucca shop, I.C.A.L.-Milano holds meetings of its very large membership. Among those present during my visit was our New York ACL member, Giorgio Favalli, of Radcliff Avenue, in the Bronx.

At the gathering we were shown Mr. Zucca's international prize-winning film on skiing, *Symphony in White and Blue*, as well as his picture on pheasant raising. Both productions were in Kodachrome and of excellent quality. The background music and dialog for them were tape-recorded on a recorder presented to the club by the President of Italy.

Arriving at Paris, we spent two delightful days seeing the sights. I then

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readied my camera to do the city, whereupon Old Sol disappeared and cold and rainy weather set in. Burton Holmes has spoken nostalgically of "Spring in Paris." My experience was such that I would call it "Late Fall in Spring in Paris." The net result was no pictures.

But again my disappointment was assuaged by meeting *two* ACL members in the French capital. My camera case, as you know, bears the ACL decal. Seeing this label, Mr. Robert F. Barnard, ACL, of Chicago, addressed me in the elevator of our hotel. We spent a very pleasant hour together at breakfast. Later I called on Mr. Andre Rossi, ACL, of Paris, whose name and address you gave me. Mr. Rossi is secretary of a new professional motion picture magazine now appearing in France. We too spent several hours talking shop. Mr. Rossi's charming wife is a dress designer and, of course, Mrs. Horovitz and she got along swimmingly. In fact, Mrs. Rossi promised to send along some drawings to Mrs. H., so that ACL now rates "tops" with her as well.

From Paris we flew to Amsterdam. Between showers, I managed pictures of Amsterdam, the Hague, Volendam and Marken (wooden shoes and oldtime costumes), tulip time and the Spring Flower Festival at Keukenhof. We enjoyed our stay in Holland.

London was our next stop. Good old London—beautiful, picturesque, glorious parks, spring flowers and blossoms, the court pageantry and Buckingham Palace—but *no sun* and *no pictures!* Again ACL saved the day. A telephone call to Mr. Leslie M. Froude, Secretary of the Institute of Amateur Cinematographers, ACL, resulted in a dinner invitation to the home of Mr. John Ganderson. The warmth of our reception at the Gandersons made up for the lack of central heating which kept us New Englanders cold almost every evening that we spent abroad. While most of the hotels have central heating, it seems that after April 1 the heat is turned off. Anyway, after a very enjoyable dinner, we adjourned to Mr. Ganderson's home theatre. Here we found almost every gadget ever described in MOVIE MAKERS—houselight dimmer, electrically drawn curtains, double turntables and a tape recorder and playback.

Mr. Ganderson is the present editor of *I.A.C. News*, which is issued by the Institute of Amateur Cinematographers, an English counterpart of ACL. He showed us, among other films, the 1949 I.A.C. Top Award picture, *Family Tree*, which he produced, and the 1951 winner, *Jael's Nail*, by the Stoke-on-Trent Amateur Cine Society. Our English friends do very well indeed, despite shortages both in photo supplies and in sunshine. They would, I think, give us excellent competition in ACL's Ten Best contest.

A few days after our delightful dinner at the Gandersons, Mrs. Horovitz and I were homeward bound on the *Queen Mary*. In the leisure of a sea voyage it is easy to reminisce; and reminisce we did—Mt. Carmel at dawn, Haifa in the hot sun of midday, Rome, Florence, Milano, and then Paris and London in the rain. And running through these remembrances—like a warm shaft of sunlight—was the spirit of ACL. We recalled the many hands of friendship we had clasped, hands offered readily by those who had been strangers, but who now were strangers no longer. We knew truly that ACL had added much to the lasting value of our adventure.

OSCAR H. HOROVITZ, ACL
Newton, Mass.

Titles for TV

[Continued from page 198]

ment. If there's time, you can offer to make a trial run, or get a friend who *can* do it to help. But if you contract to do a job, you must carry through. As a general rule, animation or even simple stop motion may be beyond the scope of many amateurs, since the equipment and skill required are rather specialized. On the other hand, if suitable care is used, there's no need to refuse a job which calls, say, for a flashing sign to be filmed in operation.

Such a sign can be lettered up flat on a card and all the surrounding details drawn in. The letters or decorations which are to flash can now be carefully cut out and a piece of translucent paper pasted over the entire card. If the outline is again drawn over this top piece of paper and a flashing bulb placed behind the cutout sections, a beautiful flashing sign will result. This is a very usual job, and, depending on who furnishes the artwork, can bring you from $20 to $50 for 100 feet of film.

As far as this and other artwork is concerned, the choice depends on many things. If the station does not specify, it is best to get an OK before shooting what you think is ideal. This saves grief later when the film director happens not to agree with your concept. You may get the finished card (title), or you may have to make your own. In the latter case, you collect more for it, but it must be approved before you shoot.

As for lettering, readers of MOVIE MAKERS probably know plenty of sources of such material. But one which they may have overlooked is the humble photostat.

In preparing your copy for such treatment, there are a number of makes of stick-on letters which are handy. One—which was used in the preparation of the title illustration—is called Artype. These are black letters printed on a sheet of thin, transparent plastic, and it is possible to get them in a wide variety of type styles and sizes. In use, each letter is cut from its sheet on a swatch of backing, stuck to the white title card and then the finished title is photostated in negative.

The black letters are now white, their backing, since it was transparent, does not show, and the white background becomes an effective shade of gray. Normally, of course, this background would be a rich and contrasty black. But by requesting it of the 'stat house, less than full exposure can be given to the white card so that, in negative, it will be rendered in the gray desired by television. Or, a still further refinement could be carried out from *this* negative stage. By photostating *it*, a still more suitable TV title would be created, in which the white letters are now a deep gray, the background a light gray.

In closing, and at the risk of repetition, let me sum up the high points of my first discussion for those readers who missed it! (1) All films intended for television must be shot at 24 frames per second. (2) Use 16mm. film *in preference* to the more expensive (and dangerous!) 35mm. stock. While only about thirty TV stations are equipped to handle the latter, all are equipped to work in the 16mm. medium. (3) Use a medium or fine grained panchromatic black and white emulsion of dependable manufacture. Although color films televise well, there is no need at all to use these vastly more expensive materials.

The reproduction of sound: 2

[Continued from page 197]

amplifier. It has been found practical to separate the pre-amplifier from the main amplifier, which then can be stored away in a less conspicuous place in the living room.

Microphones, pickup, tape recorder and FM or AM tuner are each connected to the input of the pre-amplifier (see Fig. 4), on which a knob S allows one to select the desired unit. Each channel is first equalized at E, amplified at P (part of this amplification can be common to all channels) and fed to a common output. In the phono preamplifier unit, C represents compensation for frequency response of the pickup cartridge. In order to have simplified controls, tape recorder, tuner and other units that would not need a pre-amplifier are connected to one anyhow, together with the other units that do need additional amplification.

Bass, treble and volume controls, as a rule, are part of the pre-amplifier. Some have high as well as low impedance inputs with built-in conversion to a common output impedance. High input leads should be not longer than 6 feet;

high output leads, on the other hand, can be as long as 15 feet. If it is desired to have a long connection between pre-amplifier and main amplifier, it is better to choose a cathode follower output pre-amplifier, which has a low impedance output and permits the use of 50 foot cables. The main amplifier input has to be matched to this low impedance, of course.

Seldom is there provision for mixing the various inputs in pre-amplifiers designed for home use. If you want to mix one or two microphones, or a microphone with a phonograph, you will have to buy a separate mixing unit which will be placed before the pre-amplifier. These relatively cheap mixers have no equalization and, therefore, cannot be used for high quality equipment. They are designed for high-impedance, high-gain microphones and pickups and are very useful accessories for the movie maker who wants to add sound to his films.

Many record manufacturers differ in their cutting characteristics. Some prefer bass, some treble accentuation. Microgroove recording requires a pre-equalization different than that for standard records. For perfect reproduction one should compensate for these differences. There are separate record compensating units available, which are placed between pickup and pre-amplifier. In some pre-amplifiers this compensation is built in. A knob E allows one to switch from positions marked LP, Standard, European, etc.

However, all equalization networks tend to increase distortions. One has to watch for this and refrain from equalizing too much. There is also a danger of picking up hum or tube noise in badly engineered pre-amplifiers, and consequently reducing the signal-to-noise ratio. Since such noise cannot be taken out of the signal in following stages, one has to be careful to avoid it from the beginning. A very common trick in "reducing hum" is to cut off the lower frequency range up to 100 or 200 cps so that the 60 cps hum is no longer audible. Make sure that such a strategem is not applied by a technician to your audio installation if you have to consult one for hum trouble. Not only pre-amplifiers, but all sound pickup units, are a source of danger in picking up noises such as hum, hiss or turntable rumble. Since the signal picked up by these units is very weak, noise becomes, therefore, a relatively high percentage of that signal.

(*The Reproduction of Sound: 3* will deal with amplifiers and loudspeaker systems. Look for it in July MOVIE MAKERS—*The Editors.*)

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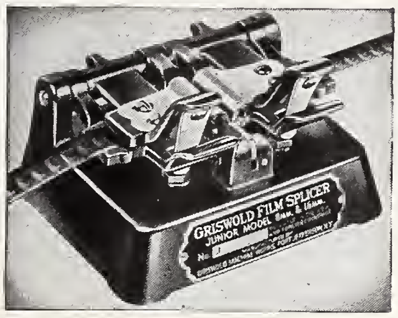

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Closeups—What filmers are doing

When we call Frank E. Gunnell, FACL, author of *Vacation Film Formulas*, a "veteran" travel and vacation filmer, we are not this time overworking that well-worn word. For Mr. G. placed his first travel and vacation picture among the Ten Best Films of 1935 and he continued to do same with regularity through 1948—when, apparently, he withdrew from the Ten Best wars with *The Salmon—River of No Return.* His final score: 5 Honorable Mentions, 5 Ten Bests and 1 Maxim Memorial Award—of which all but two were travel and vacation subjects . . . The guy must have *some*thing.

People and Pictures: Stan Midgley, ACL, the cycling cinematographer sometimes of La Canada, Calif., had a travel-lecture screening recently at New York's Columbia University. Constitution Hall, in Washington, says Mr. M., is now his goal to go . . . *Albany's Tulip Festival*, 1950 Ten Best winner by Helen C. Welsh, ACL, was screened recently on the program of a Tulip Concert given by the Philip Schuyler High School, in Albany, N. Y. . . . *Nature's Paintbrush*, a gardening study by George Merz, ACL, rounded out a flower arrangement program at the fifty seventh annual convention of the New Jersey Federation of Women's Clubs, in Atlantic City.

In 1947, according to her own confession, Betty Stefenel, ACL, bought a "very expensive" ($11.95) flash camera in order to take pictures of her husband's jobs as a stone masonry contractor. Her standards since then (and, we trust, her husband's jobs as well) have increased considerably.

For, in the still field, Mrs. Stefenel is now the proud proprietor of a Kalart for the large shots and an Argus C-3 for slides. Cinewise, she admits owning a Bolex L-8 ("to carry around in my pocket"), an H-8 and a Cine-Kodak Model E Sixteen. Both of the latter she intends trading-in in due course for a Bolex H-16. Her projectors are the 8mm. B&H Picture-Master and a 16mm. Ampro Premier-20 sound on film.

ROBERT C. DAVIS, of Kansas City, Mo., who sailed last month for a summer of filming in Iceland, where he was stationed during the war. The specially built trunk on his motorcycle has compartments for cameras, film and accessories, with the tripod strapped on top.

F. J. Messina

BETTY STEFENEL, ACL, of San Matea, Calif., enthusiastic and active in amateur filming affairs around the San Francisco Bay area.

Although comparatively brief by some standards, Mrs. S's enthusiasm for our hobby is obviously high. She is a charter member and now program director of the Peninsula Home Movies Unlimited, ACL, club in her home town of San Mateo, Calif., and has recently joined also the neighboring San Jose Movie Club. A delegate from the Peninsula group to the Northern California Council of Amateur Movie Clubs, she serves the Council as editor of its *Filming For Fun Quarterly.*

She will be glad to hear, she says, from any reader who would care to write. The address: Mrs. Betty Stefenel, 600—39th Avenue, San Mateo, Calif.

Charles M. DeBevoise, ACL, of Little Neck, N. Y., is currently devoting his spare time and energy to a program of volunteer film production for the United Cerebral Palsy Association. The films, planned as one-minute spot appeals for funds on local and network telecasts, are under the direction of William Mogle, director of radio and television for UCPA.

Such social or civic minded filming is no new thing with Mr. DeBevoise. In the pre-war 1940's he consistently racked up awards with such Bible story dramas as *The Book of Ruth* and *That All The Earth May Know*, produced in cooperation with the Young People's group of his Little Neck church. With the coming of war, he turned his talents to the production of *Queens Is Ready*, one of the outstanding amateur films on civilian defense of the war period.

NEW ACL MEMBERS

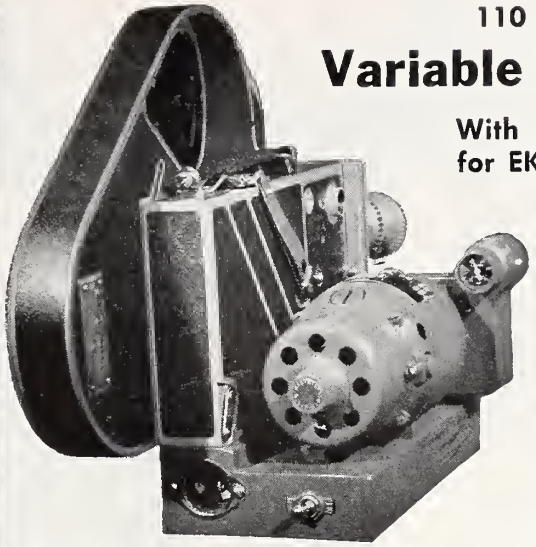
A warm welcome is extended to all of the new ACL members listed below. They have been elected to and joined the League since our last publication. The League will be glad to forward letters between members which are sent to us *with a covering note* requesting such service.

Robert H. Lockbaum, *Dhahran, Saudi Arabia*
W. C. Boyd, *Lubbock, Tex.*
Santiago C. Carrera, jr., *Balboa, Canal Zone*
Wm. H. Chadbourne, *Evanston, Ill.*
Frank Graham, *Weston, Canada*
L. A. Grimes, *Denver, Colo.*
Ralph Keeton, *Lubbock, Tex.*
A. E. Maves, *Bogota, N. J.*
B. A. McCreary, *Lubbock, Tex.*
W. A. Pettey, *Lubbock, Tex.*
C. A. Wihtol, *Forest Hills, N. Y.*
Guy H. Beam, *Johnson City, N. Y.*
T. E. Bennett, *Schenectady, N. Y.*
C. L. Feiler, M.D, *Lafayette, Calif.*
Howard Gennrich, *Milwaukee, Wis.*
Ethel L. Harper, *Dayton, Ohio*
William D. Hewitt, *Warren, Pa.*

Maine Employment Security Commission, *Augusta, Me.*
Herbert A. Fish, *New Bedford, Mass.*
Alexander Grinstein, M.D., *Detroit, Mich.*
Harvey Hawkins, *Waco, Tex.*
Walter Monsees, *Glendale, N. Y.*
Miss Mae E. Neumann, *Callicoon, N .Y.*
Philip J. Zeller, *Portland, Ore.*
V. A. Boso, LLD, *Tokyo, Japan*
G. E. Edgerton, *Sandwich, Ill.*
Edward J. Kratochvil, c/o FPO, *New York City*
W. A. Malthaner, *Summit, N. J.*
Edward Miller, *Dearborn, Mich.*
Ian Mutsu, c/o PM, *San Francisco, Calif.*
Umberto E. Badetti, *Istanbul, Turkey*
F. G. Birt, *Natal, South Africa*
T. R. Jarrell, *College Park, Md.*
J. C. Trittin, *Salt Lake City, Utah*

Lloyd W. Allen, *Halifax, Canada*
B. B. Bradish, *Albuquerque, N. M.*
Rev. Alvin H. Burns, *Hazard, Ky.*
Henry Ferge, *Milwaukee, Wisc.*
Lester J. Hamilton, *Detroit, Mich.*
Beuford B. Honaker, *Long Beach, Calif.*
Eugene C. Huebener, *Seattle, Wash.*
Robert G. Klute, *Mishawaka, Ind.*
William P. Mason, *Coral Gables, Fla.*
Clara Morton, *Long Beach, Calif.*
A. I. Olding, *Redfield, S. D.*
Enrique Reyes, *Habana, Cuba*
Rima, *Long Island City, N. Y.*
Dr. B. C. Wildman, *Long Beach, Calif.*

Oramel V. Shreeve, *Eugene, Ore.*
Leon Woodley, *Greenville, S. C.*
Paul F. Gryzwiniak, *Utica, N. Y.*
Louis S. Hozian, *Cleveland, Ohio*
Cyrus J. Lozier, *Leonia, N. J.*
Simon Perle, *Haifa, Israel*
Adam Rubin, *Haifa, Israel*
P. R. Stuck, *Garden Grove, Calif.*
Ervin L. Emerson, *Los Angeles, Calif.*
Roger Leroux, *Montreal, Canada*
Ralph Ruger, *Binghamton, N. Y.*
Jack Chowe, *Vancouver, Canada*
Dr. I. L. Voda, *Las Vegas, N. M.*
J. M. Gunn, *Lubbock, Texas*
Hub Cine Club, *Lubbock, Texas*
D. Kirk Hammond, *Baltimore, Md.*
Mrs. Fred Lasater, *Walla Walla, Wash.*
Clyde Morse, *Walla Walla, Wash.*
J. H. Tschop, *Dayton, Ohio*
Jack Wilco, *Toronto, Canada*



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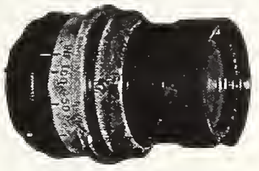

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8 CLUBS 16

The people, plans and programs of amateur movie groups everywhere

Buffalo show The fifth annual salon of the Amateur Cinema Club of Buffalo was held in the Museum of Science this spring. The program led off with *Bless This House*, 1950 Honorable Mention winner by Grace Lindner, ACL. This was followed by *The Last Straw*, by John Harms, ACL; *Where the Mountains Meet the Sky*, by Al Morton, FACL; *Nextdoor Neighbor*, 1950 Ten Best winner by Esther Cooke, ACL; *Circus Time*, 1950 Ten Best winner by George Merz, ACL; *The Gannets*, 1950 Maxim Award winner by Warren A. Levett, ACL; *Hands Around the Clock*, 1950 Ten Best winner by William Messner, ACL, and *Cup of Fear*, by George Valentine, ACL (with Mr. Harms and Louis Presti).

Hamilton dinner The Hamilton Amateur Movie Makers, of Canada, held their second annual banquet this spring at St. Giles United Church. Prizes and trophies were awarded for outstanding club contest winners to E. W. Kay, W. J. Hill, ACL, and R. Tilbury, ACL.

The program included sound films on Norway and *While the Earth Remaineth*, 1945 Maxim Award winner by Frank E. Gunnell, FACL, borrowed from the ACL Club Film Library.

Denver Council A. R. Bowen, ACL, president, heads the slate of new officers for 1951-52 of the Denver Council of Camera Clubs. George E. Andrews is first vicepresident and editor of *Photogram*, the council's monthly bulletin. Charles G. Rumohr is second vicepresident and program chairman. Virginia Vaughan is secretary-treasurer. Joy Swift and Claire Sanders are associate *Photogram* editors.

West Los Angeles Members of the West Los Angeles Movie Makers held an 8-16 showing recently at which the following films were projected: *Lake Tahoe*, by Hal Engfer, and two color shorts by Roy Carco and Mr. and Mrs. Fitchner in the 8mm. group; *Mississippi on the Rampage* and *Capistrano*, by Gerard Aubey, ACL. in the 16mm. group.

Westwood gala A festive Founder's Day program highlighted the spring sessions of the Westwood Movie Club, of San Francisco. Eric M. Unmack, club founder, recently returned from an extended visit to Australia and New Zealand, presented a showing of films shot in the course of his travels. These were *Great Barrier Reef*, *Northern Queensland* and *Sydney Harbor*, all in 8mm. Kodachrome.

Salut a Paris By way of a preliminary celebration in honor of the 2000th birthday celebration of Paris this summer, New York City's Metropolitan Motion Picture Club, ACL, staged an all-French program recently, made up of films sent on loan to the Amateur Cinema League by Le Club des Amateurs Cineastes de France, ACL, a leading amateur movie group in Paris. The program included *Retour*, by Dr. E. Chérigié; *Surprise Party*, by Jean Tourand; *L'Espace d'une Nuit*, by Eduard Molinaro; *Rendez-vous Impromptu*, by M. Tourand, and *Fumées*, by the C.A.C.F.

Al Londema

UTAH CINE ARTS CLUB, ACL, packs Salt Lake *Tribune Telegram* Camera Carnival. Shown were *Cities of the Ancient Ones*, by Bill Langton, ACL; *Dog Days*, by G. Brignand; *I Walked a Crooked Trail*, by O. L. Tapp; *Let's Go Fishing*, by LeRoy Klug, ACL; *My First Haircut*, by Al Londema, and *Tailspin Takes A Trip*, by Helen Christensen, ACL.

MMPC's last meeting for the year featured the following films: *Letter from Bermuda*, by Helen C. Welsh, ACL; *Fiesta Tropical Shuffleboard Tournament*, by George Merz, ACL; *Along Maine Shores*, by Frank E. Gunnell, FACL; *Beneath Mexican Skies*, 1950 Honorable Mention winner by Ella Paul, and *Symphony of the Village*, by Bert Seckendorf, ACL.

Portland elects New officers of the Portland (Ore.) Cine Club were selected in a recent balloting. Jim Hipkins is president, with Lillian Nelson vicepresident. Lela Storz is secretary and Pat Ledwidge the program chairman. Al Huber handles the treasury, while Pat Callahan is membership chairman.

Omaha meeting A recent program of the Cinema 16 Club, ACL, of Omaha, Neb., featured some travel films by Ed Binkley, ACL, including footage on Estes National Park and the Ozarks. *Ice Follies*, by Mary Kretschmer, followed. Films of the club's annual banquet taken by George Wagner also were shown.

Taft lecture At a recent spring meeting of the Taft Cinema Club, ACL, Bronx, New York City, Sidney Moritz, ACL, told the group *How to Improve Your Movies* and supplemented his talk with the screening of two of his own prize-winning films, *Windjammer* and *With This Ring*.

Awards in Phila. William E. Gard took top honors in the annual contest of the Philadelphia Cinema Club with his film, *The Dog Show. A New Hampshire Vacation*, by Bob Henderson, ACL, and *Summerville*, by Charles J. Allen, ACL, placed second and third respectively. Dorothy Horton won an honorable mention for an 8mm. reel on Jasper National Park.

Minneapolis The fourteenth annual Spring Show of the Minneapolis Cine Club, ACL, was staged last month before a capacity audience. The program follows: *Thunderhead Ranch*, by Wilford Anderson, ACL; *African Holiday*, by Wilber H. Schilling, jr., *Bobby at the Piano*, by Lawrence Berglund; *Navajo Indians*, by Elmer Albinson, ACL; *Carmel by the Sea*, by Dr. Lawrence Durfee, ACL, *Sea Shells Ladies*, by Russell C. Duncan, ACL; *Weekiwachee Springs*, by Rudolph Sebesta; *Time Lapse Flower Studies*, by R. J. S. Carter, ACL; *Pentrascope Fantasy*, club production; *San Jose de Purua*, by James Nafstad; *Bruce's Baby Brother Brent*, by Dr. Leonard Martin, ACL, and *Rule Britannia*, by Carroll Michener, ACL.

Chicago winners The annual contest of the Chicago Cinema Club, ACL, was won by the following persons: 8mm.—Albert Rus and Hortance O'Byrne took first and second awards in the non-travel category; 16mm.—W. A. Weld and B. J. Babbitt, first and second place winners in the travel group; Arthur Josephson and Charles Lonk, first and second prizes in non-travel group; C. W. Hoffman and Mr. Babbitt placed second and first, respectively, in the nature class.

South Side April was a busy month for members of the South Side Cinema Club, of Chicago. A feature presentation early in the month brought member John Clark and his film, *Silent Majesty*. This was followed by a members' night, devoted to screening and discussing members' films, particularly those in the beginners group. Finally came the annual banquet and installation of officers at Cavallini's restaurant.

The narrow gauge scene in Colorado

[Continued from page 185]

cameramen were on location for their story of the narrow gauge scene in Colorado, *A Ticket to Tomahawk.*

Above Ridgeway, Colorado, almost due westward and now on the Rio Grande Southern right-of-way, can be seen the only real semblance to the famous Swiss Alps—the Uncompahgre Range of the Rocky Mountains. And it will be up in this Rocky Mountain wonderland that you will see and hear the most unusual "Queen" of the narrow gauge rails. It is a train the Rio Grande Southern calls The Galloping Goose! Boasting the most unique engine that ever galloped over the iron anywhere in America, here is a veritable old-time Packard of the rails. You board the Goose at Ridgeway before noon, ride it over to Placerville, and then turn south and west until you find yourself filming breath-taking scenery on the way to Ophir and Lizard Head Pass. Soon you approach the famous Ophir trestle, and as your Goose rumbles over its ancient timbers, you marvel at one of the great engineering achievements in bridge construction of the late '80s. This summer, from June 1 to October 1, the Galloping Goose will run strictly on an advanced reservation basis. All interested movie makers should write beforehand to the Rio Grande Southern Railway, at Ridgeway, Colo., to insure themselves places for filming.

And if you are wondering about exposure settings in this narrow gauge wonderland, just remember to set your lens opening between *f*/5.6 and *f*/8 for most of your shots on clear sunny days. Your best shooting will be accomplished between the hours of 11:00 a.m. to 3:00 p.m. And remember, too, to use that wide angle lens whenever you set up your camera in deep ravines and canyons. Normally your standard lens will prove quite satisfactory for most of your action shots. As for telephotos, you be the judge when you feel that a 2x or 3x lens should come into play.

But the Galloping Goose will not be your only film fare here in the realm of narrow gauge travel in Colorado. For excursion trains will be running this summer and into the fall, sponsored for the most part by the Rocky Mountain Railroad Club of Denver. And for those filmers who still want to follow the old right-of-ways and record the smoke and steam of these cocky narrow gauge engines, there will always be the freight trains. The Rio Grande has promised that they will continue to operate for many years.

So take heed, you enthusiastic railfilming fans. Go West, now! Load your cine cameras with color film. Catch an old narrow gauge "hog" in your sights at close track level, showing her powerful drivers digging in on a steep grade. Then find yourself a nice spot on some high mountain pass and record the cumulous blue and gray of her smoke plumes as they reach into the sky. And

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when you have finally captured the blue tints along the timbered ridges, you too will agree that it was well worth your while to come West and film the Narrow Gauge Scene in Colorado!

Vacation film formulas

[Continued from page 187]

provide a running gag that brings a bigger chuckle each time, until a *different* and climactic scene rounds out the gag as the audience roars with laughter.

OCCUPATIONS AND INTEREST

Genuine characters with unusual occupations, or even with no occupation, may offer an opportunity to add fine sequences to travel films. It was in French Canada that a charming lady habitant posed for us in a series of action scenes showing how she made beautiful lace; in Maine a lobsterman repaired his lobster traps and lines and then took us out lobster fishing, while we filmed it all as a prelude to a family lobster picnic on the rockbound coast; in the Adirondacks, "Mr. and Mrs. Santa Claus" enacted a little sequence for our pictures of their village and workshops at the "North Pole"; in the Idaho wilderness we found an obliging, eighty year old hermit whose sequence adds much to our film of adventure on the *River of No Return;* and in Mexico our guide enacted sequences showing how the ancient Aztecs made a papyrus-like paper, fermented the drink pulque from the maguey plant, and how the red dye, cochineal, comes from a wood louse on cactus plants! Good movie material all —and only a few samples of what searching out unusual human interest means.

NATURE INTERESTS ALL

And let's not forget to be alert for unusual flora and fauna as well, to add further interest to our travel and vacation films. If you stay *any*where for a few days, seek out such experts as park or forest rangers, naturalists, ornithologists and so on. Let them know—or let it be known generally—that you are seeking unusual nature pictures. You'll often get more such information about movie subjects than you can use. So it was that we found a prairie dog town to film in Wyoming, a baby seal mascot aboard a windjammer in Maine, nesting birds and unusual material on wasps in a gravel pit on a New Jersey farm, a pet Mexican deer trained to fight like a bull in the yard behind a famous silversmith's at Taxco, and many, many others.

TIME IS THE ESSENCE

As for that item about planning your travels and vacations to allow ample time for filming, we can only say that *good* travelogs and vacation films are not easy to make and that the best ones are not made hurriedly.

Generally speaking it is better to make a film about *one* area, such as a national park or vacation resort, rather than to try a running travelog covering the high spots of many places. Then, too, there's weather to be considered; and a few days of heavy rain can ruin vacation filming plans if the movie maker is on a too rigid time schedule.

Travel films placed high on the 1950 list of films winning Academy Awards in Hollywood. Travel and vacation films have placed high in MOVIE MAKERS annual selections of the Ten Best films year after year. Why not put *yours* among the Ten Best of 1951?

More talk on Ten Best

[Continued from page 190]

nesses. But where your film is going to rate in the final judgings we cannot *now* say. We cannot say for the simple reason that *your* film must be rated against *all others in the contest!* And yet, until the contest closes, we cannot have seen all other films in the contest and therefore cannot rate your film against them. To rate it in any other way is simply to rate it against itself—which we regard as meaningless.

WHAT WE LOOK FOR

Very well, you may reasonably respond. If you don't use a fixed system of judging, what methods do you follow in choosing the award winners? The answer to that, of course, is the heart of this whole discussion—and we shall come to it shortly. But first—judging by the second query quoted from Salt Lake City—it may interest and inform many filmers to know what qualities we look for in their films.

There must be, to begin with, *reasonably* good camera work. Of *course* we downgrade for errors in exposure, unsteady camera, excessive panning and the like, whenever these weaknesses occur consistently in a film. However, it is of the utmost importance to note the word "reasonably" in our earlier statement. Contestwise, this means just this: that there is more to movie making than simply good exposure. What you have to say and the imagination with which you say it carry greater weight—with us, at least—than an empty perfection of mechanical photography. After all, just using *f*/8 in bright sunlight doesn't create a contest winner.

Running through your reasonably good camera work, then, we look for what you're trying to say, the good taste with which you say it and the creative imagination behind both. This brings us to consideration of such allied subjects as continuity (film planning), subject matter treatment (camera angles, etc.), and cinematics (use of effects where and when indicated). With only acceptably good camera work, a film which excels in these qualities may easily outrank a reel of perfect but empty photography.

And now, what about sound? Well, our attitude is that, under present technical limitations, sound for the amateur is still secondary—an adjunct to the main show. We don't *look* for it; but there can be little doubt that a *suitable* musical score enhances your presentation. And if it is offered, we feel it is only fair to evaluate it (. . . *score too heavy for subject* . . .) along with your picture.

MAKING THE FINAL SELECTIONS

We have, certainly, been a long time getting *here.* But it takes a long time to run off a Ten Best contest and, apparently, a long time also to tell about it. But now the big day is at hand. If you've got an entire Saturday free, come on along to League headquarters and here's what you'd see.

Gathering there a little after nine (the office is closed, you know), the judges first make a refresher run-through of the entire batch of film review cards—one for each film entered. One person (generally yours truly) reads off every notation on it—your name, name of film, footage and width, kind of sound, if any, and finally the review notations based on our discussion immediately after screening your film. No voting of any kind, and no arguing pro or con, take place in this run-through. Its purpose is solely to refresh our memories of the movies we have seen. As such, the system works remarkably well.

Step 2 is comprised of another run-through of the cards, reading this time only the name of each film and the name of its producer. Following each such reading, each judge (by voice vote) expresses his overall impression of the film's standing, as follows: an "A" vote means Ten Best; a "B" vote Honorable Mention; a "C" vote no place. As these votes are tallied, the cards are now broken up into three piles—A, B and C. However, we are still a long, long way from reaching a decision. For intentionally these votes are weighted in *favor* of each contestant; if your film, for example, received two A votes, two B's and a C, your card would be put in the A pile. And further, these votes are regarded as tentative only and may be changed by any judge later if he wishes.

In fact, many of them *have* to be changed of necessity. For, by weighting this first ballot in favor of the contestant, there are invariably more cards in the A pile than can place among the Ten Best. On an average, probably, the first A count runs to about eighteen possible winners. Obviously, some of them have to go.

In Step 3 we handle it in this way.

Running now through the A pile only, the judges are asked to cast an A vote only for those films which, in their judgment, are *unquestionably* of Ten Best calibre. If any judge has any reservations on a given film, he must vote it B at least for the moment. During this operation the A cards are now split into two piles—those receiving all-A votes, and those which do not. However, this second (or A-minus pile) is not as yet mixed with the existing B (or Honorable Mention) pile of cards.

For the average result of *this* voting run-through is to leave only six, seven or eight films in the all-A group. Thus, the obvious next step must be to vote enough of the A-minus films back into Ten Best to fill out the circle of ten. Here, in step 4, the arguments start—and how! For each judge generally will have among the A-minus films a few particular favorites. So our procedure now is to run through the A-minus cards very, very slowly. As each card is read, any judge wishing to plead the cause of the film in question speaks his piece as long and as fervently as he wants to. Likewise, those feeling counter to the film may express their opinions and the reasons for them. No votes are taken during this step-by-step process until all of the A-minus films have been examined and discussed. Votes are then invited, and somehow, in some way, we finally arrive at a mutual agreement on the Ten Best films for that year. It takes hours, always. And there's still a long way to go.

Step 5 begins with a move of obvious equity—that is, all of the A-minus films which could not quite push their way back into the Test Best are automatically voted an Honorable Mention. This means in turn that the B (or Honorable Mention) pile of cards is swollen beyond all reason. There may be now some thirty to forty films in that pile with enough merit to deserve serious consideration. But if the H. M. award is to mean anything, a sizable number of *these* films must be eliminated. And so the arguments begin again, and at long last, generally around 4:00 or 5:00 p.m., we arrive at our Honorable Mention decisions.

Naming the winner for the year of the Maxim Memorial Award is something else again. By design, this decision is arrived at during a second and later meeting of the judges, so that their minds will not be dulled by the long Saturday session. The Maxim Award, as you probably know, goes to that *one* film which the ACL believes is the year's best among the Ten Best. Sometimes the selection is an easy one, with a single film standing out clearly above all the others. At most times, however, this last, climactic selection is the most difficult of all. Two, three, four or even five films among the Ten Best may bid for your favor, and only after the most careful weighing of every factor can you name the winner.

Even then you may have doubts. In fact, you have doubts always, not only concerning your selection of the Maxim Award winner, but about the Ten Best and the Honorable Mentions as well. It's heartbreaking business when you have to draw the line between one film and another in that A-minus pile; for you know that your decision will bring joy to one good movie maker, sadness to another. It is equally arduous to decide where the Honorable Mention awards must end. And you are assailed with doubts.

For you know that there are only two things in which you can have confidence as you judge the Ten Best contest. One is that you can never please all of the people all of the time. The other, you like to think, is your own honesty.

Fancy—not fact!

[Continued from page 189]

Although we did not foresee it when we planned our films, we found it much more intriguing to shoot scenes in this way—*merely to convey a mood.* To us, it was not important to shoot the major attractions of the parks and present them in some chronological order, as is ordinarily done. We did not care what the name of the particular scene was, where it was located, or whether or not it was famous. On the contrary, we were more interested in getting scenes that were unfamiliar—scenes that in themselves were interesting rather than simply famous.

ANGLES ARE IMPORTANT

Along this line of thought, we were surprised to find that Yellowstone offered infinitely more photographic possibilities than we had ever imagined. In shooting many of our pictures we found that camera viewpoints and lighting conditions could be selected to make a familiar subject totally unrecognizable. The use of various lenses, from wide angle to telephoto, could achieve interesting compositions of many scenes heretofore shown in almost stereotyped form. For example, in the Mammoth Hot Springs area, many of the tiny formations in the terraces can be photographed in extreme closeup with a telephoto lens, resulting in enlarged details that appear strangely unfamiliar on the screen.

Also, the time of day can be selected to change entirely the mood of a scene from its normally depicted setting. We shot most of our film outside the accepted hours for best filming. For *Isle of the Dead* we wanted scenes with an unreal aspect, so we used the very early and late hours of the day for much of the filming. We also did some shooting during rain and took advantage of heavy storm clouds when we felt they would add to the desired effect. The opening scene for *Isle of the Dead* was shot at 5 o'clock in the morning, when the cool air condensed the rising water vapor and formed an eerie back lighted mist, partially shrouding the "island." Also, the closing scene (showing the same island) was exposed at 8 o'clock in the evening with dark storm clouds in the background and light mists hovering about the island.

Although we interpreted Rachmaninoff's *Isle of the Dead* and Beethoven's *Pastorale Symphony*, there is an unlimited field—both musically and photographically—for interpretative filming. We found it to be a most enjoyable and rewarding experience—one which can be recommended especially to music-loving movie makers. If you want something *different* for this summer's travelog, try *your* hand at holding the mirror of art up to the natural world.

Try a trail ride!

[Continued from page 193]

forests. Don't bother with shooting in such surroundings, for the extreme contrast of light and shade as the sun filters through evergreen boughs will yield rather confused looking pictures. Wait until you reach those beautiful high meadows with a background of soaring peaks, or until the trail zigzags across a steep open slope. At your request, the leader will halt the group while you break out of line and prepare to shoot. *Always dismount!* Pictures taken from the back of a horse are usually fit only for the trash basket. And when you dismount, don't just leave Dobbin to his own devices. He'll almost surely head for home, leaving you to follow the Trail Riders for many a weary mile on foot. Tie him securely to a nearby tree, or get one of the guides or a friend to hold him for you.

Now signal the leader to start the cavalcade moving but indicate in which direction you wish the action to be—straight toward you, in a diagonal or at right angles to your camera. Although fairly good shots can be made with the riders going away from the camera, I find it more dramatic to have them coming toward it. Be on the lookout, too, for locations where a "top of the world" effect can be achieved with a low camera position, thus throwing figures of men and mounts against the sky.

FILMING THE FIRST DAY

The first day's ride to the central camp is usually about twelve to fifteen miles in length and is taken in a leisurely fashion. Rest periods every hour or so will provide you with further opportunities for picture taking. During these rest periods, you can get amusing shots

HAPPY HOLIDAYS AHEAD!

THE office vacation schedule has just come back to our desk. It is a casually prepared piece of paper, comprised simply of a series of ruled squares, each representing a week of fun and freedom.

But by now it has made the rounds of the League's staff. Each of the little squares now carries its pencilled initials, and as you study them you begin to see what an intriguing picture they reveal of the varieties of human happiness. E. H. is leaving the city for Long Island to play golf; M. S. is joining her mother at their New Jersey lakeside cottage; D. C. is flying to Bermuda where he will take pictures; A. Y. is driving around the New England which was her birthplace, and J. M. is going to the Connecticut shore and lie in the sun. Simple enough activities, all of them; and yet each represents a choice of human happiness.

It seems to us that this same variety of interest is aptly indicated in the choice of holiday filming articles which we find ourselves offering you in this issue. *Vacation Film Formulas,* to be sure, makes a broad approach to the matter, but it does put stress (and rightly so!) on the value of human interest. *Try A Trail Ride,* however, comes out emphatically for the author's favorite pastime, while *The Narrow Gauge Scene* urges *its* specialized subject with equal enthusiasm. Even *Fancy—Not Fact!* indicates that its author has his own ideas as to what makes an appealing holiday record.

In spite of this infinite variety of interest, we believe that each of these articles (and all of our staff's vacation plans) have one great quality in common. They represent *happiness*—happiness here for this individual, happiness there for that one. And the holiday movies which capture this quality will have the same universal appeal. This summer, put fun in your vacation filming.

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of "tenderseats" inching painfully off their horses, or of that pretty girl using her cowboy hat as a drinking cup beside a glittering brook. At noon, a lunch of sandwiches, doughnuts and coffee is served, and here again is your chance for lively human interest closeups. As a matter of fact, you may be so busy filming that you won't get much to eat for yourself. But you'll forget all about this by next fall.

Later in the day there is sure to be a ford through some swift glacial stream. Here the best effects will be gained by shooting across the light, thus emphasizing the swirl and sparkle of the icy water as the horses plunge through it. These fords can be pretty exciting, so try for closeups of expressions as well as for long shots of the general action. Veteran riders will be nonchalant, but some of the more timid and inexperienced ones are likely to display veritable masks of terror.

THE CENTRAL CAMP

At last camp is reached, a beautiful and welcome sight with the white tepee town surrounded by tall trees. For the next three days these tepees will be your home; they also will provide plenty of pictorial material with their symmetrical shapes and interesting emblems painted on the canvas. Here in camp there is always plenty of action, as the dudes gather boughs for their beds, unroll their sleeping bags or join in gay groups around the campfire. And, since daylight lasts until nearly nine o'clock on these July evenings, you will have sufficient light to film some supper sequences as well as the singsong around the campfire.

SHOOTING ON SIDE TRIPS

On each of the next three days, trips of about ten miles are made to various scenic points. For these trips, the riders are divided into a slow and a fast group, and it's up to you whether you wish to travel at a gallop or a jog trot. Since all day is allowed for these short rides, there is a far better chance to get effective closeups and action shots with the smaller groups than on the first day.

However, after the first day's ride, you may be saddlesore, tired and stiff—and a rest may seem preferable to more riding. Don't be ashamed to stay behind; for there will be plenty of other folks in the same plight, and a day in camp can be profitably spent. You can stage sequences which otherwise it would be difficult to get, such as a dude crawling out of his sleeping bag or shaving alfresco. And if the weather is fine, there will be plenty of light for filming right inside the tepees. Don't forget to point your lens at the cook tent too, as juicy pies and other tasty dishes are being prepared for the evening meal.

CARE OF EQUIPMENT

And now just a few words on the care of your equipment while in camp. Always take your camera into the tepee for the night. If you leave it lying around outside, it's sure to be gnawed by a porcupine or stepped on by a wandering horse. Sturdy as a movie camera may be, it should be handled carefully. To protect it from the damp ground, wrap it in your raincoat and then stow it where friendly visitors will not inadvertently sit on it. On frosty mornings, when you step from the warmth of your tepee fire into the crisp, cold air, moisture will often condense on the lens. Be sure to wipe it dry, or blurred pictures will result.

And so it goes. I have tried to give you basic hints on how best to film a trail ride. Actually, you will have to evolve your own techniques through experience based on these hints. Although filming this event entails a good deal of hard work and concentration, although you may make mistakes on the first trip, there's always next year. And I'm sure you'll be there too. For once a Trail Rider, always a Trail Rider.

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HERE'S HOW THE AMATEUR CINEMA LEAGUE CAN HELP YOU with your filming interests just as it has advised and aided more than 100,000 other movie makers:

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2—**MOVIE MAKERS** — the ACL's fascinating, friendly, up-to-the-minute magazine — every month. Chock full of ideas and instructions on every aspect of movie making.

PLUS THE FOLLOWING LEAGUE SERVICES

Continuity and Film Planning Service . . . planning to make a movie of your vacation? of your family? The ACL's consulting department will work up film treatments for you, full of specific ideas on the planning, shooting and editing work. Special forms are available to help you present your ideas to the consulting department.

Club Service . . . want to start a club? The ACL club department will give you helpful tips based on experience with clubs around the world for more than 23 years.

Film Review Service . . . you've shot your film and now you want to know how it stacks up? Are there sequences in it that you're not quite sure of? Any 8mm. or 16mm. film may be sent to the ACL at any time for complete screening, detailed criticism and overall review.

Booklets and Service Sheets . . . service sheets on specific problems that you may come up against are published at intervals. They are yours for the asking. Current booklets are: The ACL Data Book; Featuring The Family; Building a Dual Turntable.

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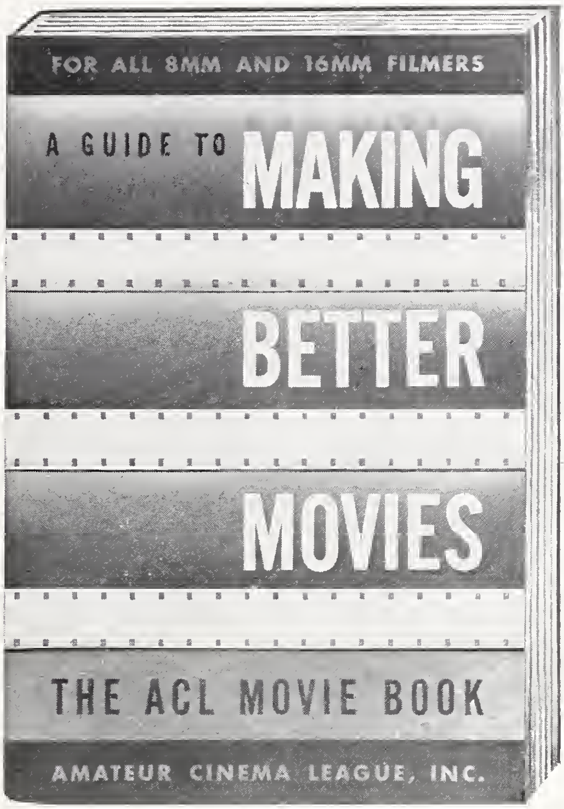
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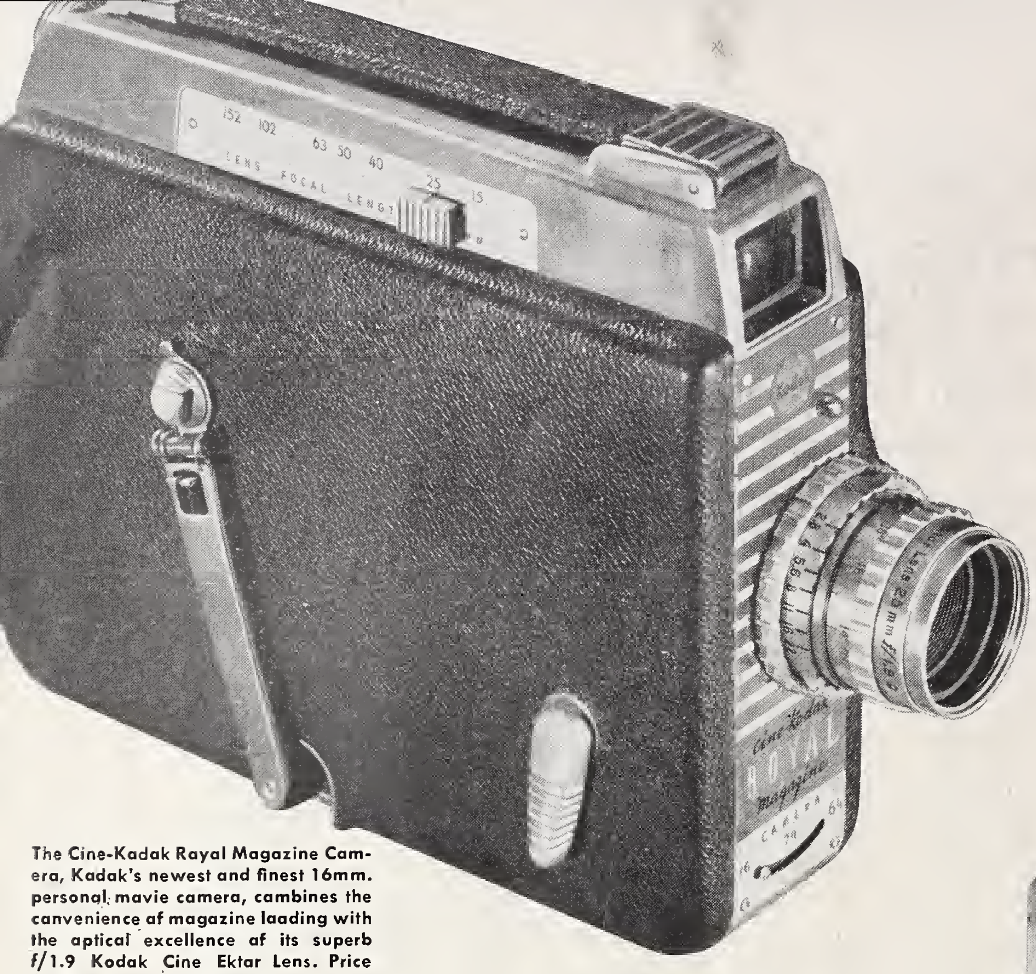

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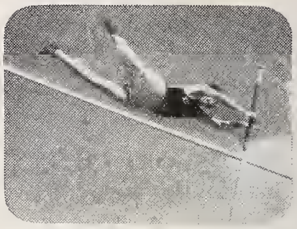

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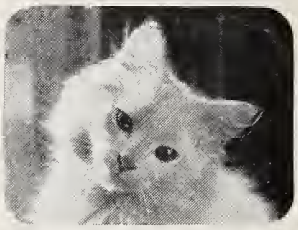

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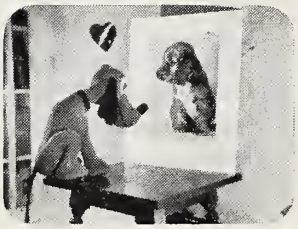

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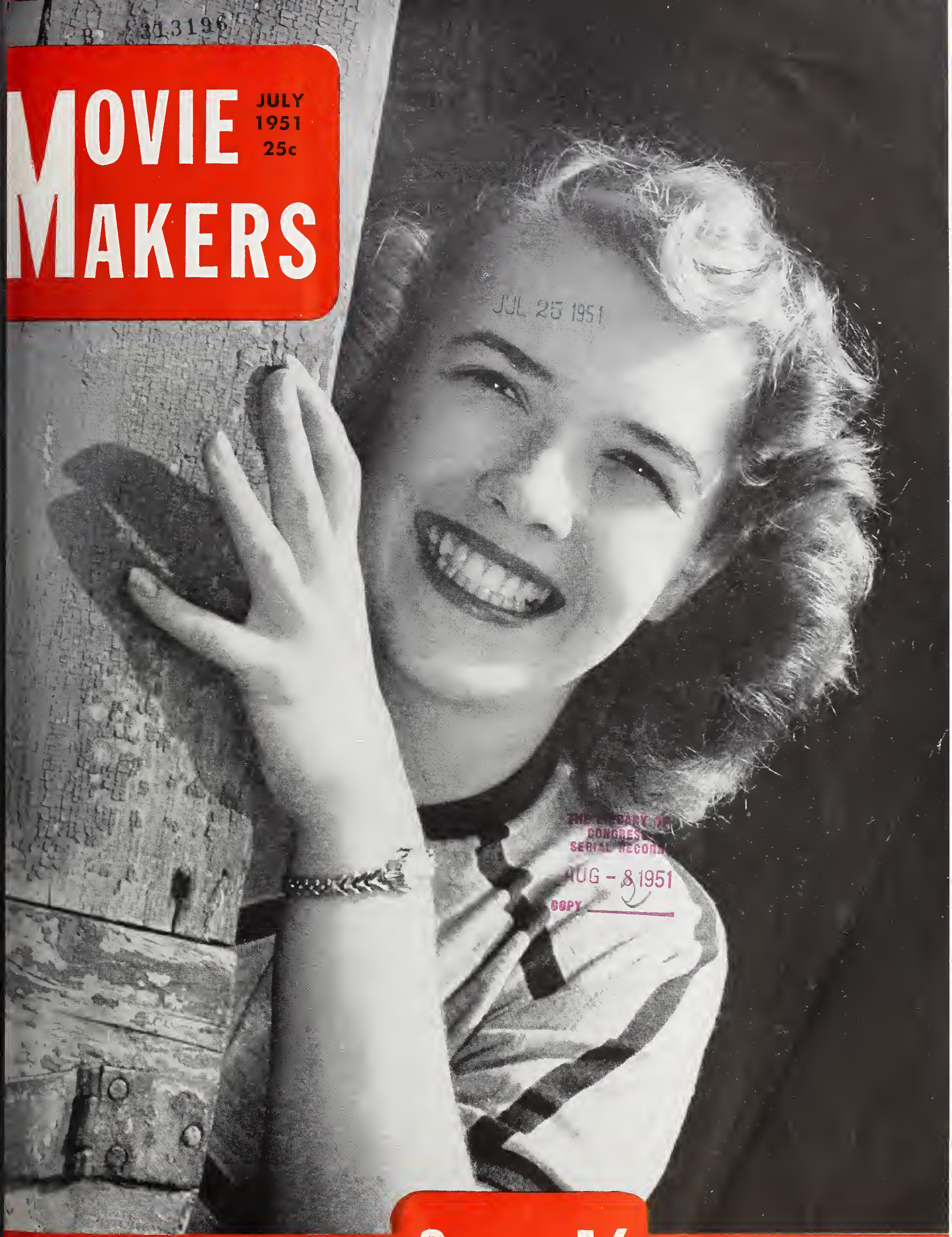

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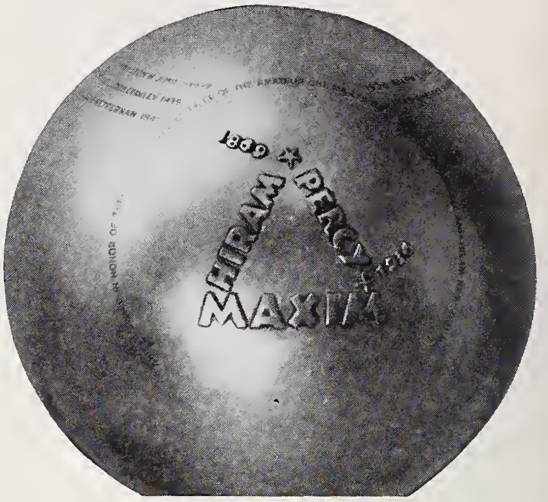

THE HIRAM PERCY MAXIM AWARD OR PLACE IN THE TEN BEST CONTEST

The AMATEUR CINEMA LEAGUE invites you once again, as it has done every year since 1930, to submit your movie making efforts in the oldest, most honored contest in the world of personal filming — the ACL selections of Ten Best Amateur Films of the Year and the Hiram Percy Maxim Award. The contest is open to amateurs anywhere in the world, using 8mm. or 16mm. film, black and white or color, silent or sound, in short or long reels and on any subject.

The Ten Best selections are made by the trained staff of the Amateur Cinema League, men who see and evaluate more than a quarter million feet of film each year. The selection is *not* limited to League members—any amateur filmer, anywhere, may compete. What the judges seek first is sincerity—sincerity of camera work, film planning, editing, titling and, above all, *creative movie imagination.* Any fine film can win . . . it may be *your* film!

THE MAXIM MEMORIAL AWARD, established in 1937 in honor of the League's Founder President, has become by international acclaim the most treasured trophy in the world of amateur movies. A cash prize of $100.00 and a miniature silvered replica of the Memorial is given annually to the one amateur whose film is judged the *best* of the Ten Best. In its fourteen year history, the Maxim Memorial Award has been won by films of every type—8mm. and 16mm., long and short, silent and sound, factual and story. This year it may be won by *your* film.

ALL AMATEURS honored in the Ten Best competition will receive a distinctive ACL Award Leader, animated and in full color, as well as a handsome, hand-lettered ACL Award Certificate in recognition of their outstanding efforts.

SEND IN YOUR FILMS NOW

It is not too early to send your films in for judging. The contest closes October 15, 1951. Send the entry blank below for each film you submit to:

AMATEUR CINEMA LEAGUE
420 Lexington Avenue New York 17, N. Y.

Send the Entry Blank below (or a copy of it) via 1st class mail for each film that you submit.

I, ______________________ (name), certify that I have read the rules governing the ACL selection of the Ten Best Amateur Films of 1951 and the Hiram Percy Maxim Award and that my entry is in full compliance with these rules.

☐ Enclosed is $______ for return via__________

☐ Please return via Express Collect.

Name of Film______________________

Camera used__________ Date__________

Signature ______________________

RULES GOVERNING THE ACL SELECTION OF THE TEN BEST FILMS OF 1951 AND THE HIRAM PERCY MAXIM AWARD

1. The ACL Ten Best competition is open to amateur filmers everywhere in the world. Films eligible to compete may be produced on 8mm. or 16mm. stock, black and white or color, silent or sound, in any form, and may be on original or duplicate stock.

However, no film will be eligible to compete for any award in the competition for which the maker has received compensation or which he has rented, or for which he will receive compensation or will rent prior to December 1, 1951.

Prizes of any sort won in earlier amateur film contests shall **not** be regarded as compensation.

2. An official entry blank at left (or copy of it) must be forwarded by first class mail to cover each film submitted. The films themselves may be forwarded as the contestant elects, at his expense. Entries will be returned by the ACL at the expense of the contestant via the transportation he requests.

3. Film entries from outside of the United States must, because of American customs rulings, be made on film stock originally manufactured in the United States. Such entries should be forwarded by parcel post (do not enclose written matter) — not express—and must be valued at less than $100. U. S. funds.

Entries from outside of the United States which fail to comply with one or both of these provisions will not be cleared through customs by the ACL.

4. Phonograph records for musical accompaniment, sound effects or narrative may be submitted with films. Start marks, the order of playing, change-over cues and desired projector speed should be clearly indicated on a score sheet. Typewritten narrative to be read during projection also may be submitted if desired. Both score sheet and narrative must be sent by first class mail.

No phonograph records of any kind can be received from outside of the United States because of trademark regulations governing this product.

Magnetic recordings in accompaniment of films, either on tape or on wire, also may be submitted, but their reproduction during projection will be contingent on our ability to secure the indicated playback facilities.

5. No competitor will be permitted to present his sound accompaniment personally at ACL headquarters nor may he be present in the League's projection room during the competitive screening of his film.

6. The number of films honored in the competition will include the ten selected as the Ten Best Amateur Films of 1951; an undetermined number of films which, in the opinion of the judges, merit Honorable Mention, and the winner of the Hiram Percy Maxim Award, which is chosen from among the Ten Best films.

7. Every film honored in the competition will receive an ACL Award leader in full color and an ACL Award Certificate signifying the honor which it has won.

8. Selection of the ACL Award winners will be made by the trained staff of the Amateur Cinema League. Their decisions will be final and the judges cannot undertake to discuss entries comparatively with the contestants.

9. No officer or director of the Amateur Cinema League and no staff member of the League or of MOVIE MAKERS is eligible to compete in the ACL Ten Best contest.

10. October 15, 1951, is the closing deadline for the competition. All entries must reach the office of the Amateur Cinema League, 420 Lexington Avenue, New York 17, N. Y., on or before that date. Award winners will be announced in the December number of MOVIE MAKERS.

JUL 25 1951
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NEW ACL MEMBERS

A warm welcome is extended to all of the new ACL members listed below. They have been elected to and joined the League since our last publication. The League will be glad to forward letters between members which are sent to us *with a covering note* requesting such service.

Lois Burford, *New Providence, N. J.*
J. S. Campbell, *Lower Hutt, New Zealand*
D. B. Carithers, *Table Grove, Ill.*
John S. Dunning, *Granby, Conn.*
Earl G. Pollard, *San Francisco, Calif.*
Phyllis M. Rhinelander, *New York City*
E. M. Babin, *Downers Grove, Ill.*
Robert C. Beazell, *San Marino, Calif.*
John H. Brierly, *Valley Stream, N. Y.*
K. M. Hynd, *Verdun, Canada*
Los Angeles 8mm Club, *Los Angeles, Calif.*
Rev. "Billy' Roberts, *New York City*

Mrs. B. J. Erwin, *St. Augustine, Fla.*
E. A. Jenkins, *Shelbyville, Ill.*
Frank E. Marsh, *Burlingame, Calif.*
Peninsula Home Movies, Unlimited, *San Mateo, Calif.*
M. H. Crawford, *Nogales, Ariz.*
Karl D. Gentry, *Tulelake, Calif.*
Shirley Kotcher, *Kew Gardens, N. Y.*
Al. Mink, *Ellwood City, Pa.*
Ruth A. Schnicke, *Indianapolis, Ind.*
Dr. V. L. Von Wald, *Milwaukee, Wisc.*
Philip R. Wells, *Upper Lake, Calif.*
Dave Williams, *Omaha, Neb.*
Mrs. Charlotte Witort, *Franklin Park, Ill.*

L. M. Smith, *Birmingham, Ala.*
M. M. Alfonso, jr., *Guam*
George A. Aspacher, *Brockton, Mass.*
Frank Dulik, *Whiting, Ind.*
Dr. C. H. Forthofer, *Avon, Ohio*
Bernard Hyman, *Atlantic City, N. J.*
Leonard E. Miller, *Milwaukee, Wisc.*
James V. Moore, *So. Miami, Fla.*
Vic Wolchick, *Springfield, Mass.*
Mrs. Kenneth Nelson, *Shreveport, La.*
Bernard Tepper, *New York City*
M. J. Rieger, *Indio, Calif.*

K. V. Townshend, *Palmerston North, New Zealand*
Les Lammers, *Walla Walla, Wash.*
M/Sgt. Thomas M. Fleming, *c/o FPO, New York City*
Club des Amateurs Cineastes de France, *Paris, France*
W. E. Henning, *Berkley, Mich.*
R. R. Herd, *Oklahoma City, Okla.*
Luke J. Reader, *Hot Springs, Ark.*

Jesse J. Baker, *Beaumont, Texas*
B. G. Gardiner-Hill, *Hastings, New Zealand*
Howard A. Moore, *Denver, Colo.*
Grant W. Shepp, jr., *Cleveland, Ohio*
Richard E. Penoyar, *South Haven, Mich.*
Guam Camera Club, *c/o FPO, San Francisco, Calif.*
Mae Jones, *Guam*
Edward E. Lisigar, *Guam*
F. W. Sullivan, *Guam*
Guy S. Stevenson, *Guam*
Edward C. Short, *Guam*
G. E. Rotolo, *Chicago, Ill.*
T. R. Wilson, *Beckley, W. Va.*

Antonio Bozzini, *Torino, Italy*
Miss Anna Rose Fisher, *Brooklyn, N. Y.*
Sgt. 1/Cl Wm. L. Hicks, *Anchorage, Alaska*
Burton S. Ostrow, *Washington, D. C.*
Jorgen Bitsch, *Holte, Denmark*
Luiz Simoes, *Sao Paulo, Brazil*
Duane E. Armstrong, *Fitchburg, Mass.*

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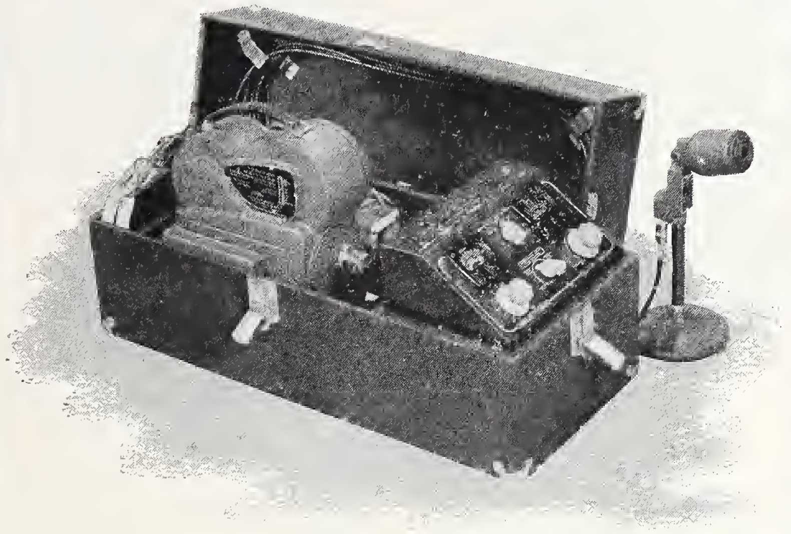

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MOVIE MAKERS

THE MAGAZINE FOR 8mm & 16mm FILMERS
Published Every Month by
AMATEUR CINEMA LEAGUE

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JAMES W. MOORE
Editor

DON CHARBONNEAU
Consultant Editor

ANNE YOUNG
Advertising & Production

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CHANGE OF ADDRESS: a change of address must *reach* us at least by the twelfth of the month preceding the publication of the number of MOVIE MAKERS with which it is to take effect.

Late releases

■ *Mystery Man*, a Hopalong Cassidy six reeler, is released by Commonwealth Pictures Corporation, 723 Seventh Avenue, New York 19, N. Y. William Boyd is his usual self in this fast shooting story of outlaws in the West. Another Hopalong released by Commonwealth is *Texas Masquerade*, seven reels, in which Hoppy plays the part of an Eastern dude, but he still has his guns in his pocket.

■ *Little Gray Neck*, a recent release of Official Films, Grand & Linden Avenues, Ridgefield, N. J., is a two reel animated cartoon in Kodachrome produced in Europe. Little Gray Neck is an appealing birdlet, and his adventures with the sly old fox make for some pretty enchanting stuff for youngsters and oldsters alike. Color, animation and scoring are individually excellent and expertly blended.

Other new releases by Official Films that should interest home movie fans are *Run, Sheep, Run*, a story of a champion sheep dog; *Journey of Faith*, which recounts the Holy Year Pilgrimage led by Francis Cardinal Spellman of New York; *Little Red Riding Hood*, an animated color cartoon, and *Men of Our Age*, a documentary study of the works of the famed sculptor, Jo Davidson.

■ *The Monarch Butterfly Story*, produced by Major William E. Anderson, ACL, of Washington, D. C., is among the many new pictures offered by Encyclopaedia Britannica Films, of Wilmette, Ill. Others on the EBF list are *Greek Children* and *South Pacific Island Children*, from their Children of Many Lands series; *Atomic Alert*, demonstrating what to do, in case: *Jerusalem—The Holy City*; *Pompeii and Vesuvius*; *Rome—The City Eternal*, and *Venice—Queen City of the Adriatic*. EBF releases, all 16mm., are available for rent or sale.

Classified advertising

■ Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittance to cover goods offered for sale in this department should be made to the advertiser and not to MOVIE MAKERS. New classified advertisers are requested to furnish references.

■ MOVIE MAKERS does not always examine the equipment or films offered for sale in CLASSIFIED ADVERTISING and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.

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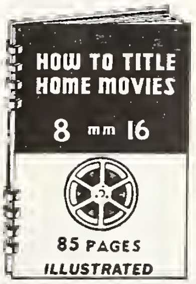

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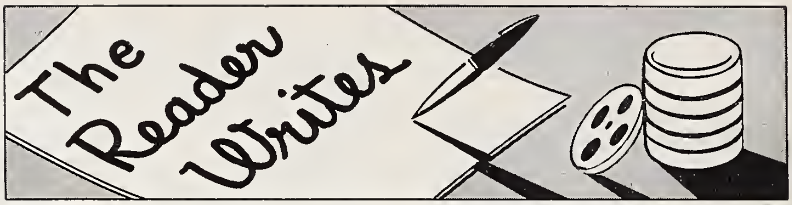

The Reader Writes

This department has been added to MOVIE MAKERS because you, the reader, want it. We welcome it to our columns. This is *your* place to sound off. Send us your comments, complaints or compliments. Address: *The Reader Writes,* MOVIE MAKERS, 420 Lexington Ave., New York 17, N. Y.

WARM WELCOME IN NOVA SCOTIA

DEAR MOVIE MAKERS: I was very much interested in the front cover as well as the fine article in the May issue on filming in Nova Scotia. Could that author's signature, "Courtney J. Thomas," be a blind for my friend T. J. Courtney, director of the Nova Scotia Bureau of Information?

In any case, I can vouch from experience that any ACL visitor taking a few minutes to stop in at the Bureau's office on Hollis Street in Halifax will receive a royal welcome. Matter of fact, you seem to get the same friendly reception from Nova Scotians throughout the Province. It is a grand place to visit—and to film!

J. GEORGE COLE, ACL
Trenton, N. J.

MOUNTING TONE ARMS

DEAR MOVIE MAKERS: Jack E. Gieck, ACL, in his article *Hints on Dual Turntables* in the April issue, makes the following statement: "The geometry of mounting any pickup or tone arm is simple; the pivot point must be so located that the arc described by the phonograph needle passes through the center point of the turntable spindle."

A pickup mounted in this manner will cause serious wear on both the record and the stylus. All manufacturers of tone arms furnish directions for their proper mounting and these instructions should be strictly adhered to. For example, a curved tone arm (such as is shown in the illustrations of Mr. Gieck's article) should be mounted so that the needle *overhangs* the turntable spindle. The amount of overhang is determined by the angle of the arm curve and the length of the arm from needle point to arm pivot.

The purpose of the curved arm, or of a straight arm with an offset head, is to decrease the tracking error of the pickup as it moves in an arc across the playing surface of the record.

HAROLD F. BENSON, ACL
West Warwick, R. I.

ANY MOUNTING A COMPROMISE

DEAR MR. MOORE: Mr. Benson brings up a good point in commenting on my article, but I believe that he draws it a little too broadly. For, as a matter of fact, the manufacturers' specifications for mounting many commercial tone arms do call for the arc of the needle-sweep to pass through the center of the turntable spindle; others suggest some overhang.

In any case, the mounting geometry of any tone arm is a compromise. Ideally, the crystal axis should track the record groove tangentially—as the cutting stylus does during a recording. But with the pivoted type of playback pickup, this tangential tracking can occur, obviously, at one point only in the tone arm sweep. (This whole problem of tracking error is clearly discussed and diagrammed in June MOVIE MAKERS as a part of *The Reproduction of Sound: 2.*—Ed.)

The above considerations, however, are really rather academic unless the large transcription discs are to be used. From what my technician friends in the audio industry tell me, I can assure those who may have built turntables according to my suggestions, and who plan to use the standard 10 and 12 inch records with them, that any additional record wear induced by the mounting system described will require laboratory instrumentation for its measurement.

JACK E. GIECK, ACL
Detroit, Mich.

A WONDERFUL JOB

DEAR MR. CHARBONNEAU: I am at a loss to relate to you in words the actual expressions of surprise and keen interest when each of the contestants read your comments on his or her respective film entered in our club contest which you have just judged. You did a wonderful job.

First of all, you can rest assured that no one objected to your frank and

G. P. SAXENA, ACL, of Bombay, India, suggests a scene from his 16mm. Kodachrome record of the burial procession of Sardar Patel, Indian leader. Seen l. to r. are Patel's daughter-in-law, daughter (with urn) and son.

honest criticisms. As a matter of fact, they were most welcome and appreciated not only by the contestants but also by the members at large. It did not take long before mimeograph copies were made of your letter for distribution to our entire membership.

In behalf of the contestants and all members of our Society, please accept our sincere thanks for your deep interest and the great amount of time rendered.

Louis M. Vella
Ret. President
Amateur Motion Picture Society, ACL
Albany, N. Y.

MORE ON EMULSIONS

Dear Movie Makers: I cannot agree with Mr. Eduardo Scotti, ACL, and his remarks concerning French Kodachrome and Super X film, as set forth in your May issue. Here are the latest ratings given out by the Paris Kodak store:

FILM	ASA	WESTON
8mm. Panchro	20	16
8mm.-16mm. Super X	40	24
16mm. Super XX	80	50
Kodachrome Day.	10	8
Kodachrome A	12	10

The Kodachrome speeds above apply equally to the 8mm., 9.5mm., and 16mm. widths. I enclose a few frames of my own 9.5mm. work exposed at these speeds, so that you may judge for yourself. (They are excellent—*Ed.*)

I also have used 16mm. Kodachrome manufactured in the United States and exposed it at these same speeds. The only thing I can say of this film is that the colors are too strong for my personal taste.

A. Rossi, ACL
Paris, France

PICTURES AT STURBRIDGE

Dear Movie Makers: Just a line well in advance to advise you that our fourth annual Autumn Foliage Camera Tour will be held on Sunday, October 7, here at Sturbridge Village. As usual, there will be many charming models gowned in 18th Century dress to liven up your coverage of the Village grounds. You may get full details by writing:

Camera Program Dep't.
Old Sturbridge Village Museum
Sturbridge, Mass.

WHAT PRICE AMATEUR?

Dear Mr. Moore: On the off chance that you might have missed it, I enclose a clipping of a recent news item in *Time* magazine concerning an African filming expedition by "Amateur Movie Maker" Edgar M. Queeny, of Detroit. I doubt if *Time's* editors read the same dictionary that we do.

For here is a man who spends $300,000 and four months' time to travel 8,000 miles and, using ten cameras (all by himself?), he brings back 80,000 feet of exposed film. He then imports a staff of Hollywood professionals, rigs up a $40,000 studio for them to play in, and comes out with enough film (including locally-made credit titles) to run 50 minutes. According to my comptometer, this means using roughly 1700 feet of film (at sound speed) from the 80,000 feet shot, for an over-shooting ratio of around 40 to 1!

Amateur? This sort of wastage isn't accepted even by third-rate Hollywood professionals. Any competent *amateur* —say of Ten Best calibre—would be shocked to overshoot more than 100 to 200 feet on a 2,000 foot travel picture.

Ralph E. Gray, FACL
San Antonio, Texas

HOLLAND CALLING

Dear Friends: After my S.O.S. from Holland in *The Reader Writes* column of Movie Makers for February, 1949, I received several back copies—for which I am very thankful.

However, I should be very glad to receive back copies issued during the World War II years of 1940-1945, when we here in Holland could not possibly get any magazines. Readers who are intending to throw away such copies, please do not do so. Send them to:

K. Van Rijsinge, ACL
Sinaasappelstr. 155
The Hague, Holland

THE SWAP SHOP

In this column Movie Makers offers its readers a place to trade items of filming equipment or amateur film footage on varied subjects directly with other filmers. Commercially made films will not be accepted in swapping offers. Answer an offer made here directly to the filmer making it. Address your offers to: *The Swap Shop, c/o* Movie Makers.

CLUB EXCHANGES WANTED

Gentlemen: Our Eight-Sixteen Movie Club of Philadelphia is interested in exchanging club film productions with other 8-16 clubs throughout the world. If your group is interested, please write to the undersigned.

Dominic Diletto
Director
Eight-Sixteen Movie Club
4310 Sheffield Avenue
Philadelphia 36, Pa.

MacARTHUR IN N. Y.

Dear Movie Makers: I would like to exchange footage on the MacArthur parade in New York City for similar footage on same subject to supplement my film of this event. 16mm. Kodachrome only, sound speed preferred.

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Closeups—What filmers are doing

People and Places: Glen H. Turner, ACL, 1949 Maxim Award winner and an assistant professor of art at Brigham Young University, Provo, Utah, addressed a luncheon meeting there of the Academy of Science, Arts and Letters. His topic: *Some of the Art Challenges in Amateur Movies* . . . Philip Lalonde, ACL, of Toronto, Ont., generally credited with first conceiving the idea of the ACL's membership pin and decal, was a recent visitor to Hollywood. While there he was the guest of Fred Evans, FACL, at a meeting of the Los Angeles 8mm. Movie Club, ACL.

Just about the travelingest member we've encountered so far is George T. Odell, ACL, flight radio officer for Trans-World Airlines. His home base at present is Washington, D. C., but most of his time is spent commuting between there, New York, Paris, London, Rome, Cairo and any other points in between T-WA happens to think of.

We had the pleasure recently of arranging an exchange of American and French films through Mr. Odell's kindness, a number of American and Canadian films being sent to the Club des Amateurs Cineastes de France, ACL, in return for which a group of its members' films was sent to us. The Metropolitan Motion Picture Club, ACL, of New York City, staged the screening here, and all hands seem to have been well pleased by the exchange show.

With this item, we probably are going to miss as many movie makers as we include. But without half trying, recently, we rounded up three able amateurs across the country who are conducting full length public courses in the techniques of our craft.

In no special order of significance, they are Walter Bergmann, FACL, of Mount Vernon, N. Y., who teaches at the Germain School, in New York City, and also at the Westchester County Center; Adrian J. Lustig, ACL, movie instructor in the adult education courses of Detroit's Y.M.C.A., and Markley L. Pepper, ACL, who conducts two cine courses for the Emily Griffith Opportunity School, in Denver.

As we said, there probably are plenty of other amateurs doing the same. If so, we'd welcome hearing from you.

FRANCIS E. DAVIS, ACL, center, and Mrs. Davis chat with C. Stonelake about their Guernsey Isle travelog, "Island Holiday."

Island Holiday, contrary to your expectations of leis, guitars, grass skirts and such, concerns the Isle of Guernsey in the English Channel. A vacation film produced by F. E. Davis, ACL, of Burgess Hill, Sussex, it stars Mr. Davis's children Frances and Bronwynne, three and a half and one and a half years old, respectively. Mr. Davis has shown the film to numerous societies, cine and otherwise, with a resulting stimulus to Guernsey tourist trade.

Mr. D., by the way, would welcome correspondence from cine hobbyists and Rotary members. His address is Barn House, Station Road, Burgess Hill, Sussex, England.

Back from Bali, Australia and New Zealand, Chris E. Hansen, ACL, paid us a visit prior to departing for his home in Denmark. He told us his Bali film has been sold to a distributing agency here, and his New Zealand pictures are under consideration.

Across the Threshold: Prudencio Llach, ACL, of Santiago de Maria, El Salvador, spent a few weeks in New York City recently, shopping for new equipment. A comparative newcomer to the hobby, he is mainly interested in trick photography, stereo movies and interpretive themes . . . Carlos Jacob, ACL, of Buenos Aires, stopped by on his way to Europe for an extensive filming tour . . . Roy B. Clough, ACL, of Valois, P.Q., in Canada, was trying out his Bell & Howell Auto 8 on New York scenes in the course of looking about for new equipment.

Frank Birt, ACL, of Kloof, Natal, South Africa, gave us an exciting hour or so when he brought in his films of the wild game preserve, Kruger National Park, in South Africa. An especially stirring sequence was a bloody battle between two bull hippopotamuses (or hippopotami, if you like), one of the best animal studies we've seen, amateur or professional. Mr. Birt was on his way home after an extensive tour of our national parks.

Frank R. Fraprie, distinguished pictorial photographer and pioneer editor of *American Photography*, monthly still-photo publication of the American Photographic Publishing Company, Boston, Mass., died last month in that city at the age of seventy six. Mr. Fraprie had retired from active editorship to editor emeritus in 1949, after fifty years in the photographic publishing field.

FILMING UNDERWATER

With a camera hood and fixed focal settings, you can explore the fascinating flora and fauna of tidal pools

NEAL DU BREY, ACL

THE fascinating contents of rock pools at low tide have always attracted me. If only, I thought, the colorful creatures and plant life of these Disney-like wonderlands could be successfully filmed! But there were many difficulties. However, after experiment, failure and at last success, I have evolved a system which makes the filming of such pools and other underwater subjects entirely practical. No complicated camera is required; in fact an *f*/3.5 fixed focus lens is ideal and the main tool used in constructing the required apparatus is a can opener.

THE PROBLEMS INVOLVED

First, let's go over the difficulties involved and see how they are overcome. The main problem is the rippling surface of water, which distorts images and flashes light to the lens. This is avoided by shooting through a large hood with a glass window up front, a combination which is fitted securely to the camera. This glass, when held just under the water, offers a clear artificial surface in place of the rippling water.

But there's still the problem that the light rays are bent at this glass-air surface, upsetting focusing and viewfinding. So two lens settings only are used whose depths of field underwater are already known. Arms on the front of the hood mark the near limit of the closeup setting and also aid in lining up the subject field. Anything centered between them must be in the lens field and must be in sharp focus. Rested on shallow bottoms, these arms also serve to hold the camera steady for shots of shellfish and other sitting targets.

For subject alignment at long range the regular viewfinder can sometimes be used, as it also sees through the porthole. But often, especially when wading, shooting from the hip is necessary, so center lines painted on the hood, combined with judgment, must be used.

And, as we don't want to shoot only down shots featuring the backs of fish, the two arms can carry a mirror when required, which allows horizontal views.

THE CONSTRUCTION DETAILS

First we need a tin can, in cross section approximately 6½ by 4½ inches in size (see Fig. 1). Cut this to a depth of 6 inches, allowing lugs at the open end for bolting to the camera plate. This is cut to accommodate the lens mounting, or turret, and any other projections on the front of the camera. There is also a hole opposite the viewfinder objective. (Some of the finder's field will be cut off by the hood but not enough, on most cameras, to prevent it being useful.) Plastic could be used for this camera plate, but I find cardboard, held together with paint, to be quite strong enough. Strips ¼ by ¼ inch in size, fitting the front of the camera, are next glued on. Bulk and weight can be cut down by making the plate narrower and tapering the rear of the can, but this is not essential.

Next cut the 4½ by 3½ inch hole for the window. Glass of the type used for picture framing can be used, but it should be checked carefully for flaws and absence of color. Cut a sheet 5 by 4 inches. The cutout on the sketch shows the wooden [Continued on page 239]

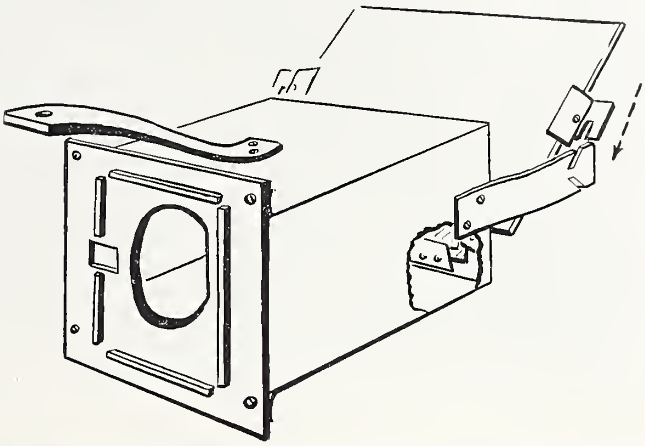


FIG. 1: General construction of author's underwater filming hood is outlined above. Camera at front will be inverted for mirror shot.

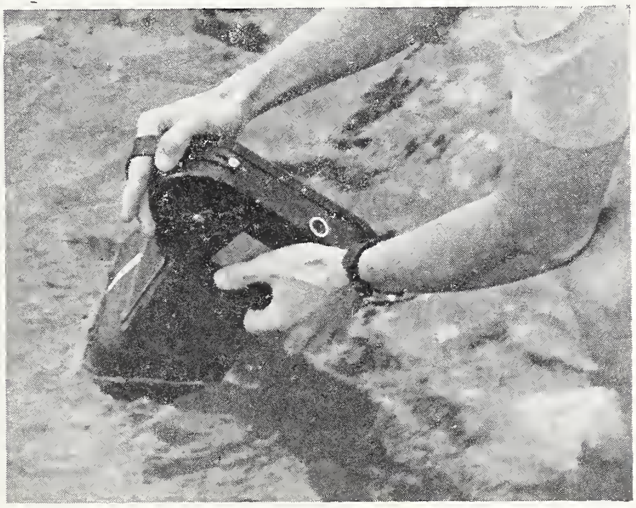


FIG. 2: The underwater hood in operation. Note white line for subject centering and left index finger reaching into camera button.

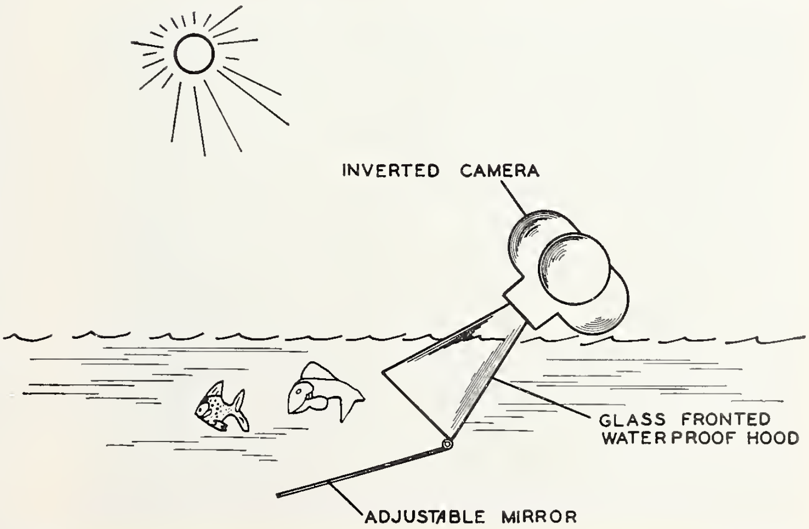


FIG. 3: In operation, the strong overhead lighting of midday is recommended. Color exposures will vary from f/5.6 on closeups, as above, to f/3.5 on five foot near shots.

YOU AND YOUR METER

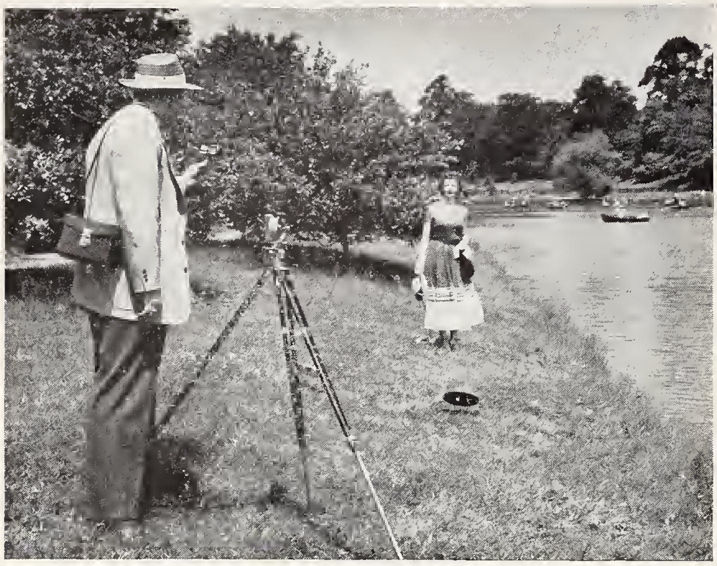


FIG. 1: Average in tone is this composite of grass, trees, sky and water so that a direct reading on scene will give accurate exposure.

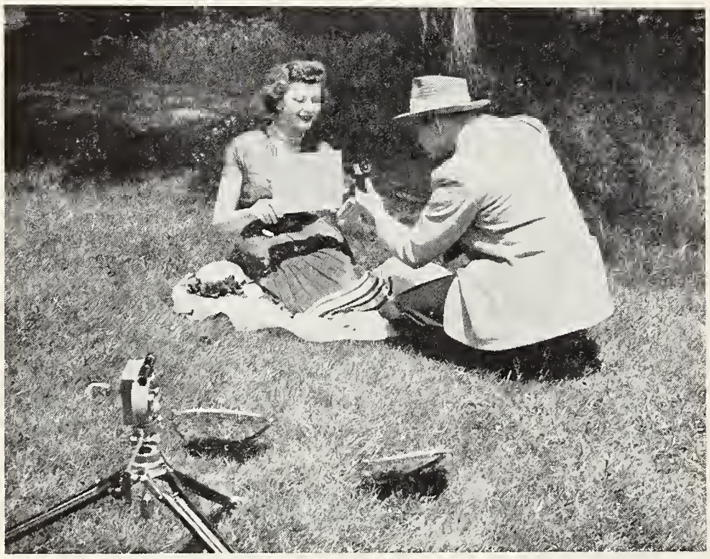


FIG. 2: A gray-card reading, with exact 18% reflectance of average subject, is best of substitutes, may be used as-is for average tone.

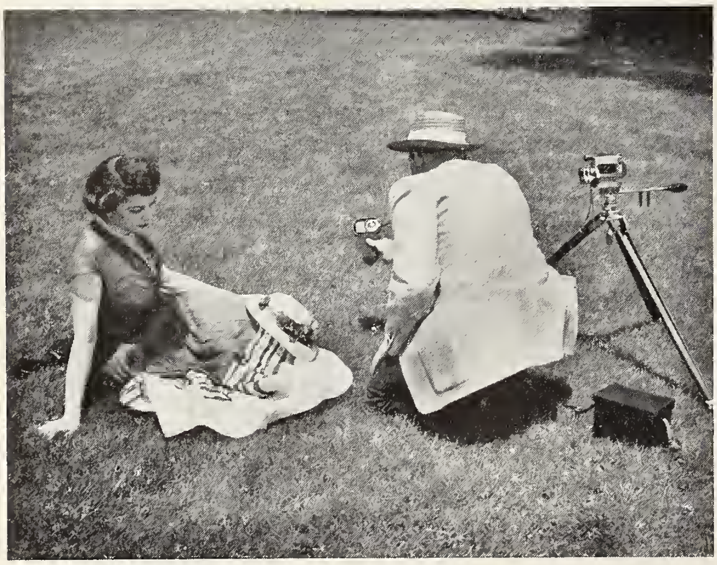


FIG. 3: A reading on green grass or gray flannel slacks will serve in place of gray card, if latter is missing from your camera case.

Accurate exposure readings are a two-part problem. Here's how you can help your meter

Photographs for MOVIE MAKERS *by*
LEO J. HEFFERNAN, FACL

THERE is a comfortable feeling about owning an exposure meter. Here at last, you say to yourself, is a precision instrument which will tell me accurately and under every condition exactly what exposure to give each scene before my camera. Farewell to wasted film, you feel. This gleaming, intelligent little gadget is going to pay for itself in less than one summer of perfect exposures. . . . It would be nice if, without *any* qualifications, this were the case.

But unfortunately it isn't. Precise as your exposure meter may be, sensitive as it undoubtedly is, your meter still lacks one important quality. It cannot think for itself. It needs your help. Therefore, the comfortable combination, as far as accurate exposure is concerned, is that cited at the head of this article—*You* and Your Meter. Let's see how you contribute to this combination. (In the discussion which follows, all references are to reflected-light meters and outdoor color film, unless otherwise specified—*The Editors.*)

SUBJECT OR SUBSTITUTE?

Broadly speaking, there are only two ways in which you may take an exposure meter reading. These are (1) directly on the subject to be filmed, and (2) on some substitute for the subject to be filmed. These two basic systems are clearly illustrated in Fig. 1 (where the reading is taken directly on the subject) and in Figs. 2 and 3 (where the reading is taken on the respective substitutes, a gray card and green grass). In either case, the system seems simple enough, and you may well question why there is any problem in getting an accurate answer from your meter. Here's why . . .

METERS SCALED FOR AVERAGE TONES

Photographically speaking, all objects are regarded as being either light, dark or average in tone. It is recognized also that many scenes—perhaps a majority of them—are comprised of light and dark objects in more or less equal balance, thus creating a scene of overall average tone.

Because of this, all reflected-light exposure meters are calibrated so that a direct reading on an average-toned subject or scene will indicate an adequate exposure of the subject or scene under the existing light level. Also, since a gray card or green grass has approximately the same light reflectance as an average scene (18 percent), a direct reading on either of them may be used as the correct aperture in exposing an average scene.

Again, examples of such meter usage are illustrated in Figs. 1, 2 and 3. Fig. 1, with its distribution of trees, grass, water and sky around the subject, is an almost basic example of the composite average-toned scene.

WHEN IS A SCENE AVERAGE?

So far so good. But we now have to face the fact that neither all objects nor all composite scenes are average in tone. Somebody (you) or something (your meter)

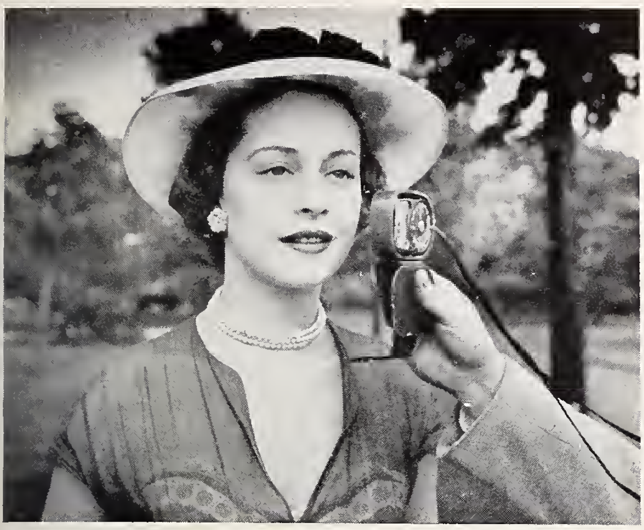


FIG. 4: Scanned directly, a light-toned subject will read too high, and should be given *more* exposure than the meter calls for. With gray-card reading, light subject gets ½ stop *less* light.

has got to decide the tonal value—light, dark or average—of the scene in question. And, you had hoped, making these decisions accurately was the primary function of your exposure meter.

Well, don't give up hope. With only the smallest assist from you, your meter *can* determine the tonal value of the scene it scans and it can then go on from there to compute the correct exposure. Here's how you help.

STANDARD EXPOSURES A GUIDE

From long experience with color film outdoors, certain exposures have been determined as standard for all possible combinations of subject tone and light condition. For example, even the veriest beginner at color filming must know by now that the basic exposure for outdoor Kodachrome is $f/8$—under a bright sun casting front light on an average-toned subject. Equally standard under the same light intensity and light direction are exposures midway between $f/8$ and $f/11$ for a light-toned subject and between $f/8$ and $f/5.6$ for a dark-toned subject.

Similar exposure standards have been worked out for the three subject tones under the three other major light conditions—hazy sun (soft shadows), cloudy bright (no shadows) and cloudy dull or open shade. And all of these standard exposure figures are supplied with each roll of film, as well as in handy exposure calculators on your camera and in the Movie Kodaguide.

Therefore, if you are in doubt as to the tonal value of a certain scene, all you need do is to estimate the light intensity (bright, hazy, cloudy, dull), take a reading on the scene, and then check this reading with the standard exposure for the light condition prevailing. If your meter reading is $f/8$ under bright sunlight, then you have an average-toned subject and you may go ahead and film it as the meter says.

But if, under bright sunlight, your meter returns a reading of from $f/11$ to $f/16$, you then have a light-toned subject before your camera (Fig. 4). Or, again under bright sunlight, if your meter says $f/4$ to $f/5.6$, you then have a dark-toned subject before your lens (Fig. 5). In either case, use of these direct meter readings will return an inaccurate exposure of the subject.

COMPENSATIONS ARE NEEDED

The reason these indicated apertures will create inaccurate exposures of light or

[Continued on page 241]

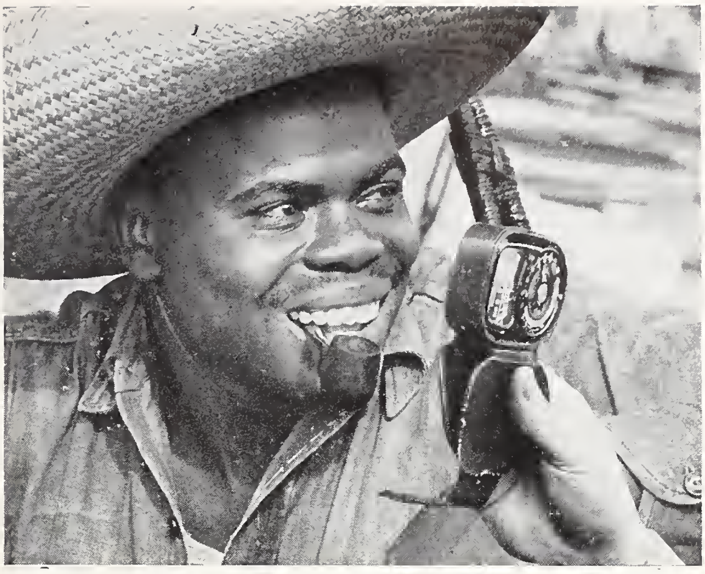


FIG. 5: A dark-toned subject, scanned directly, will read too low on meter, calls for *less* exposure to render dark tone on the film. From gray-card average, same subject needs ½ a stop *more* of light.

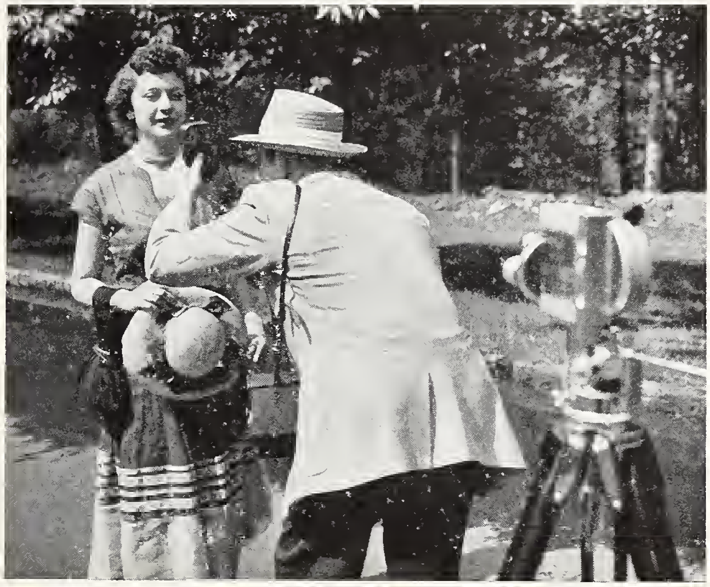


FIG. 6: On side-lighted subjects, meter should scan half highlight area, half shadow; use reading as-is for average lighting balance.

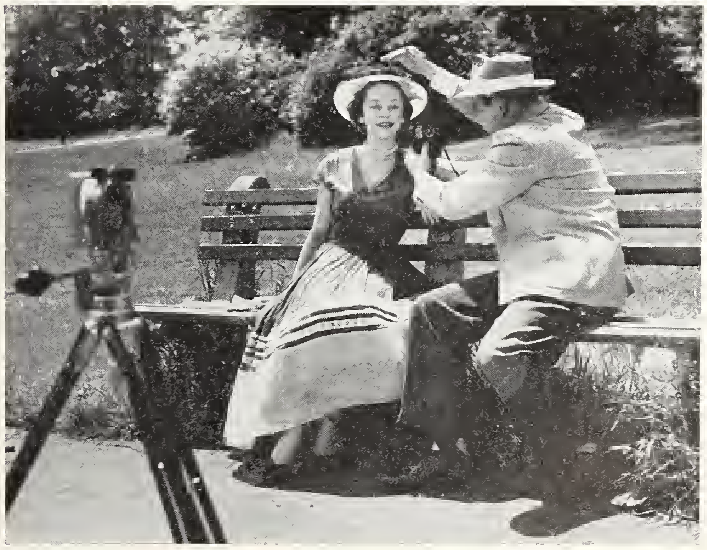


FIG. 7: On back-lighted subjects, reading should be made solely on shadow area — then stop down ¼ to 1 full stop for effect desired.

Cape Cod is calling

BENJAMIN B. CROCKER

ALONG the seventy two mile peninsula of Cape Cod is concentrated more fine filmic material than in perhaps any other spot in the United States. For here history, architecture, geology, sports, drama, art and scenery are all interwoven on a thin strip of land stretching far out into the Atlantic Ocean.

THE CAPE COD COTTAGE, balanced and beautiful in its design, is the architectural symbol of the Cape. One above is beyond Brewster.

SELECTION IS NEEDED

But filming Cape Cod presents quite a problem. It is not so much a matter of finding subjects to shoot as of eliminating them. Every guidebook is crammed with names, dates and places that "must" be seen. The guidebooks, however, are inclined toward static objects and graveyard history; they are not likely to tell enough about colorful scenes, alive with movement and human interest. The present article aims to provide just such cinematic information and thus to implement any one of the many excellent tour guides to the Cape.

NAUSET BEACH LIGHT, says the author, is pictorially the best of these marine beacons, with its red crown, blue sky and green heather.

BEGIN AT THE BRIDGES

Any film of Cape Cod might well begin and end at the Bourne and Sagamore Bridges which cross the Cape Cod Canal and join the Cape to the mainland. The two bridges are identical in design, and by entering by one and leaving by the other an excellent frame for the entire film may be obtained. The canal itself is worthy of some footage, especially if an ocean-going steamer should be passing through.

EN ROUTE TO PROVINCETOWN

Once on the Cape, follow Route 6 which will take you all the way to Provincetown. Your guidebook will mention many interesting and historic places en route: Old Sandwich, famous for its glass: Dennis, notable for its theatre and cinema; Brewster, memorable for its captains' homes. But you will be wise to refrain from shooting until you reach Eastham, for there is little on this part of the Cape that you will not see to better advantage in Provincetown, Woods Hole or Nantucket. You might, however, visit Sandy Neck, off Route 6A in West Barnstable, and take some atmospheric shots of typical Cape scenery—scrub pines and sand dunes and the bright blue ocean. You may also wish to break your trip to Provincetown by shooting a cranberry bog, an old graveyard or a Cape Cod cottage which you may happen to see as you drive along your route.

BEGIN BEFORE BREAKFAST, if you want to record a sequence of the Portugee fishing fleet at Provincetown. Note long shadows from piles.

LOOK FOR NAUSET LIGHT

On reaching Eastham, however, keep watch for the road signs indicating the way to Nauset Beach. This magnificent stretch of sand extends northward in an unbroken arc for forty miles to Provincetown. Here, where the green heather ends in a sharp cliff at the blue Atlantic Ocean, stands a red-coated sentinel: the Nauset Beach Light. It is the most beautiful light on the Cape, simple, unadorned and as yet unmarred by the radar skeletons that spoil the

Photographs by Crocker Films

Curving into the Atlantic from the Massachusetts mainland, Cape Cod is a treasure trove of history and human interest

symmetrical beauty of so many other lighthouses today.

Although you cannot follow Nauset Beach northward by car since the road is inland, there are paved roads leading directly from Route 6 to the beach at Wellfleet, Truro and North Truro. Any one of these roads will lead to fine filming opportunities, for the beach is always uncrowded, the sand is fine and white, the dunes are spectacular and the breakers are magnificent. Shoot here to your heart's content.

PROVINCETOWN THE PRIZE

When you follow Route 6 far enough, you will come to the end of the Cape—and Provincetown. Here there is more to film than in any other single place on the peninsula. It's a lively town from morning to night. If you are up early (seven at the latest), you can catch the Portuguese fishermen as they start out for the day's catch. (The Oldest House in Provincetown will be better lighted in the afternoon, however.) The artists also will be up early to catch the morning sun, and you can shoot them setting up their easels and mixing their paints. A trip to the beach, out by the airport, may be rewarded by a shot of an artist painting his model in a natural setting on the dunes.

If your legs are in good shape, climb the Pilgrim Monument. It has a continuous ramp instead of stairs, which sounds easy, but it is a long, long ramp. The bird's eye view that you can film from the top will be well worth the effort, however. As the day wanes, be sure to be back at the Town Pier by four o'clock to take shots of the fishermen unloading the day's catch.

But you cannot hope to cover Provincetown in a single day. Plan to stay a second or a third day, filming more as you learn more about the city. Before you leave be sure to see the tablet at the end of Commercial Street, which marks the spot where the Pilgrims first landed.

When you are satisfied you have Provincetown in the can, return along Route 6, bear left when you come to Route 28 and head for the southern side of the Cape. Keep your eyes open for atmospheric shots again. Note how this part of the Cape has been tamed and civilized. Here are the big summer estates, golf and tennis clubs and pleasure boat harbors.

BY BOAT TO NANTUCKET

When you reach Hyannis, which is the shopping center of the Cape, take the day boat to Nantucket Island. This trip will allow you over three hours on that secluded sanctuary. When you arrive in Nantucket it is not necessary to take a sightseeing bus, for everything worth filming is within easy walking distance of the dock. Just stroll up Main Street, filming the magnificent sea captains' homes as you go. Your eyes and lens will feast upon a host of details: panelled doorways, brass knockers, grilled ironwork, widows' walks, stately columns, cobbled streets, hitching posts and watering troughs.

Toward the far end of the street you will find the Three Bricks, a set of beautiful and identical red brick buildings. Directly opposite the Three Bricks you will find Pleasant Street, which will lead you to a view of the Old Mill perched on the hill at your right. Here you will be able to create a dramatic sequence of an old windmill still going sturdily about its busi- [Continued on page 236]

AN UPWARD ANGLE against the clean blue sky is effective for sequence on Provincetown's artists. Seen painting here is Burr Ronn.

A WIDE ANGLE LENS, stopped down for bright sunlight, will give more than enough depth of field for this pleasing two-shot pattern.

THE WEATHER VANES will be back in business on this old Nantucket windmill throughout the summer. The approach is from Pleasant Street.

24 into 30!

By the magic of controlled projection, here is how 24 frames-per-second movies are converted into 30 fps television

JOHN H. BATTISON, ACL

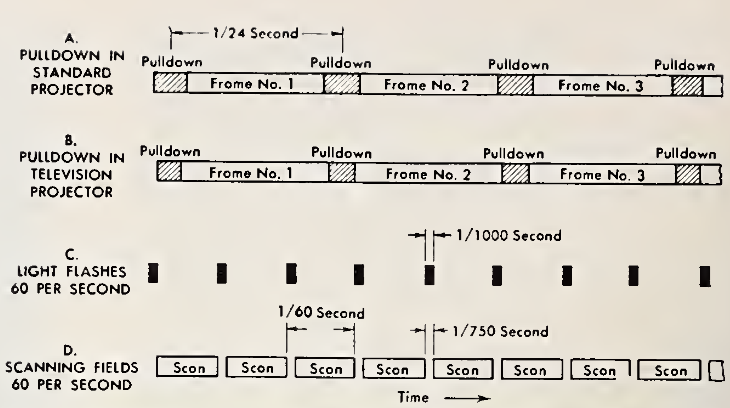


FIG. 1: Synchronizing cycle for television's 2-3 system of film projection. Alternate frames are flashed twice and thrice, for needed 60 flashes a second.

At FIRST sight the transmission of motion pictures by television seems simple; after all, both television and movies operate through the principle of persistence of vision. However, as soon as a little analysis is given to the subject, it begins to grow more complex. And eventually it seems to boil down to this: How are 24 frames per second of film travel converted to the 30 frames per second of television? To understand this problem, let us discuss for a few minutes some of the fundamentals of television.

TV PROJECTION SPEED: 30 FPS

As in every national industry, certain standards have to be established so that what applies in one part of the country also applies to equipment made and used everywhere else. In the case of television the standards we are concerned with affect picture repetition rate. The Federal Communications Commission determined, on the advice of television engineers, that there should be 30 complete television pictures—or frames—every second, and that each frame should consist of 525 lines (these are the horizontal lines which perform the same function as the dots in a half-tone reproduction).

In order to avoid excessive flicker, due to the comparatively low repetition rate, it was decided to break every frame in half in much the same way as the flicker shutter in a movie projector doubles the number of flashes of light from the projector for each frame. This done, we now have 60 pictures a second on our television screen. However, a joker comes into the picture. When the number of flashes was doubled, the number of lines in each frame was halved, so we now have 60 half-frames—or fields—of 262.5 lines each in the television picture. *But* the net total is still the same; i.e., there are still 30 *complete* frames per second.

HOW 24 CAN EQUAL 30

If now we take our film projector and project a movie film at the rate of 24 frames per second into a television camera operating at 30 frames a second, it is obvious that something will not work out properly. In fact, we shall lose 6 frames somewhere! In addition, there will be distressing conditions of flicker and black bars running across the screen of the television receiver. Fortunately, there is a solution to this problem—and it is amazingly simple.

A projector with a special mechanism was designed. In addition to the special mechanism, it also has a special shutter installed behind the film—between it and the lamp. In operation the film is pulled down by the intermittent in the usual manner; but instead of every frame being stationary for the *same* length of time in the gate, it varies by as much as 50 percent from frame to frame. Thus, the first frame is held stationary while the special shutter allows two flashes of light to pass through the film onto the camera tube in the television film camera. The next frame is then pulled down, but this time *three* flashes of light pass through the film since it is held still for 50 percent longer than the first time. The third frame is flashed twice, the fourth frame three times, and so on. In other words, alternate frames are flashed two and three times while the film runs at the usual sound film speed of 24 frames per second.

The effect of this is to flash twelve frames twice each (for 24 flashes), while the alternate twelve frames are flashed three times each (for 36 flashes). Adding these numbers together, we find that we have obtained *60 flashes in one second*. This is exactly the same as the number of fields obtained in one second with a television picture! Thus we have accomplished the production of 60 fields from 24 frames of film without discarding any of the movie film information. The fact that the viewer sees some frames for a longer period than others does not affect the picture, since the eye takes care of this by means of the persistence-of-vision effect mentioned earlier.

DESIGN OF 2-3 SHUTTER

The special shutter involved consists of a disc with a small slot cut in its edge. The size of this slot is such that light falls on the film for only 1/1000 of a second sixty times per second. In this manner, the camera tube receives the image during the very brief time that the mosaic (light-sensitive element of the iconoscope tube) is not being scanned by the electron beam. However, the mosaic has a "memory" feature which retains the charges produced by the light and shadow of the picture until the next scan picks them off and transforms them to electrical impulses which are then transmitted.

The system described is known as the 2-3 system, because alternate frames of film are flashed twice and three times onto the camera tube. This is the simplest method of converting movies to television and is the basis for most of the television film projectors.

PULSING LIGHT REPLACES SHUTTER

A variation of this system employs what is known variously as a "Synchrolite," or pulsed-light system. This enables the shutter to be eliminated and a pulsing light used instead. Of course, as readers will know, an ordinary incandescent light cannot be used as a pulsing light, since the time taken for the filament to heat up and cool again would be too long and the result would be a steady light. Therefore, a gas-filled discharge tube is used. This is caused to flash by means of a connection to the synchronizing generator which operates the television camera. At just the right time the lamp flashes and exposes the frame to the camera.

Because the flash is so brief, [Continued on page 236]

MOVING CAMERA SHOTS are widely popular in French photoplays, says the author, with one's club loaning a dolly as needed.

JEAN TOURAND, author of this article, discusses a point of direction with Andre de Ceris for his film, *Surprise Party*.

FRANCE REPORTING!

Here are the highlights of French amateur filming — before and after the War

JEAN TOURAND, *President, Club des Amateurs Cinéastes de France*

IN France, there were as elsewhere the early experiments with motion pictures in the 35mm. and its many allied film sizes. It was not, however, until the advent of reversal film in 1923 and the introduction of the Pathe 9.5mm. system that amateur movies took their first fumbling steps.

These steps also were without organized guidance. Thus, it may safely be said that amateur movies in France as we know them today did not flower until 1930. In that year there was established in Paris a magazine called *Ciné Amateur*. The first in its field, this journal met with a quick success. and a year later a few members of its staff and some others organized a group known as the Club des Amateurs Cinéastes de France.

From the first year of its founding, more than 4,000 metres of films were made by club members in different widths, which at the time were the 9.5mm. and 16mm. And, we wish to emphasize, these 4,000 metres were not unedited materials. but real complete films, either of the scenario or documentary type, complete with titles and, in some cases, already able to compare with certain professional productions. I do not wish to concentrate too much on the C.A.C.F., as I am one of its backers. But we can say, without exaggeration, that it has been the *avant guarde* of amateur cinema in France and, perhaps, even the most important cine club of Europe.

DR. EDOUARD CHERIGIE is behind the camera during production of *Le Plus Grand Amour*, starring Lise Stribick, left.

In the matter of national and international competition, the first French *national* competition was organized by the C.A.C.F., and it was a C.A.C.F. film which took the first prize. At the first *international* competition, organized by Belgium, the first prize again was taken by a C.A.C.F. film.

The following year, with nine nations participating in the second international competition at Amsterdam. France again took the first prize, again through the C.A.C.F. And during the years which followed, both pre- and post-war, in the great international events at Paris, Berlin, Barcelona. Stockholm, Prague, Varese and Luxembourg, France, through the C.A.C.F. and another big club, S.C.A., always took the first prizes, sometimes with twenty participating nations.

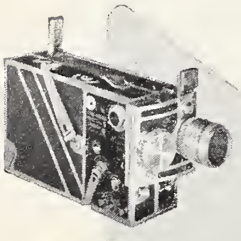
In 1933. the cinema movement in France gained markedly, and it was in that year that a National Federation was created which today numbers nearly 80 clubs, under the direction of André Avalle. Thus. up to war time the French amateur cinema made extraordinary strides as regards both the artistic and documentary points of view. Numerous journalists were already taking into consideration the amateur cinema as more than a diversion for Sunday hikers. Even some professional cinema people were taking interest in the amateur work. Cinema stars lent their contribution to improve the numerous evenings and different shows which took place.

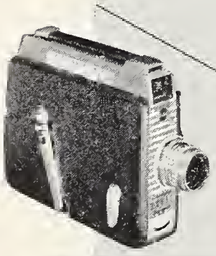
It is indicative to note that certain amateurs of that time have since become celebrated film experts, either as technicians. operators or producers. We shall mention only Marcel Carne. Jacques Lemare, one of the foremost present French operators: Jean [Continued on page 236]

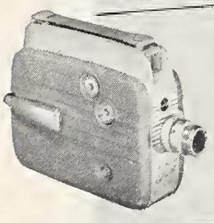
Choose with Confidence from This Ta

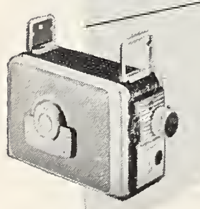
WHETHER you're seeking a more advanced camera to add scope to your own movie making . . . or helping a movie newcomer choose a simple and economical "first" camera—you'll find exactly the right model in this lineup of Kodak movie cameras. From the superb Cine-Kodak Special II, most versatile of all 16mm. cameras, to the new low-priced Brownie Movie Camera—there's a range of capacity to meet every movie need . . . an range of price to suit every movie budg

Which model to choose? Look over t table of features below . . . and talk it o with your Kodak dealer. Then make your lection with confidence. The cameras are *made by Kodak*—a feature that's been imp tant in every phase of photography since sna shots were invented.









CAMERA	SIZE FILM	MAGAZINE	ROLL	EKTAR LENS	EKTANON LENS	MINIMUM SUBJECT DISTANCE IN INCHES (AT f/8)	INDOOR-OUTDOOR EXPOSURE GUIDE	CONTINUOUS RUN	SINGLE FRAME	8
CINE-KODAK SPECIAL II* f/1.4	16		√	f/1.4		12		√	√	√
CINE-KODAK SPECIAL II* f/1.9	16		√	f/1.9		12		√	√	√
CINE-KODAK ROYAL	16	√		f/1.9		12	√	√	√	
CINE-KODAK MAGAZINE 8 f/1.9	8	√			f/1.9	24	√	√		
CINE-KODAK MAGAZINE 8 f/2.7	8	√			f/2.7	52	√	√		
CINE-KODAK RELIANT f/1.9	8		√		f/1.9	12	√	√		
CINE-KODAK RELIANT f/2.7	8		√		f/2.7	52	√	√		
BROWNIE MOVIE CAMERA	8		√		f/2.7	52	√	√		

*Other features include hand cranking, forward and reverse. Masks and built-in mask slot. Interchangeable 100- and 200-foot film chambers. Variable-opening shutter. Frame counter.

†Finder shows field of 13mm. lens and 38mm. or 40mm. telephotos only.

ed Lineup of Kodak Movie Cameras

Ektar Lens 63mm f/2
in U.S.A. by Eastman Ko

ACCESSORY LENSES *Kodak Cine Ektanon Lenses:* (1) 9mm. *f*/2.7 (2) 15mm. *f*/2.7 (3) 13mm. *f*/1.9 (4) 38mm. *f*/2.8 (5) 38mm. *f*/2.5 (6) 50mm. *f*/1.6 (7) 63mm. *f*/2.7 (8) 102mm. *f*/2.7 (9) 152mm. *f*/4.5 *Kodak Cine Ektar Lenses:* (10) 15mm. *f*/2.5 (11) 25mm. *f*/1.9 (12) 25mm. *f*/1.4 (13) 40mm. *f*/1.6 (14) 63mm. *f*/2.0 (15) 102mm. *f*/2.7 (16) 152mm. *f*/4.5 (17) *Kodak Portra Lenses* (18) *Kodak Vuedar Converter, 13mm. to 9mm.* (Includes kit for converting Reliant finder to show 9mm. field) (19) *Kodak Ektar Converter, 25mm. to 15mm.*

Note: Except on the Cine-Kodak Special II Camera, which accepts lenses directly, Kodak Cine accessory lenses are attached by Kodak Cine Lens Adapters. The Type M Adapter fits lenses to the Cine-Kodak Royal Magazine Camera and to both models of the Cine-Kodak Magazine 8 Camera. The Type D Adapter fits lenses to both Reliant Cameras. Lens (1), however, can be applied directly—without adapter—to the Magazine 8 Cameras, lens (11) can be obtained in mount for direct application to these cameras, and lenses (3) and (4) can be applied directly to the Reliant Cameras.

EDS					FINDER SYSTEM										
r Second															
32	48	64	FILM METER	LENGTH OF RUN IN SECONDS WITH ONE WINDING OF MOTOR	REFLEX FINDER	DIRECT VIEW FINDER	PARALLAX GUIDE	ADJUSTABLE TO ACCESSORY LENSES	TURRET LENS MOUNT	INTERCHANGEABLE LENS MOUNT	ACCESSORY LENSES	FILTER AND OTHER ATTACHMENTS (SERIES NO.)	WEIGHT IN POUNDS	PRICE INCLUDING FEDERAL TAX	PRICE OF CASE
√		√	√	95	√	√	√	√	√	√	2, 6, 7, 8, 9, 10, 11, 13, 14, 15, 16, 17, 19	VI	9½	$1060.00	$57.50 to $80.00
√		√	√	95	√	√	√	√	√	√	2, 6, 7, 8, 9, 10, 12, 13, 14, 15, 16, 17	VI	9½	$ 960.00	$57.50 to $80.00
		√	√	25		√	√	√		√	2, 6, 7, 8, 9, 10, 12, 13, 14, 15, 16, 17	V	2⅞	$ 181.00	$ 6.75 or $14.50
√		√	√	52		√	√	√		√	1, 5, 6, 7, 11, 12, 13, 14, 17	V	2½	$ 155.00	$ 6.75 or $27.50
√		√	√	52		√	√	†		√	1, 3, 5, 6, 7, 11, 12, 13, 14, 17, 18, †	IV	2½	$ 127.50	$ 6.75 or $27.50
√	√		√	25		√	√	†		√	4, 5, 6, 7, 11, 12, 13, 14, 17, 18, †	IV	2	$ 105.00	$ 6.75 or $27.50
√	√		√	25		√	√	†		√	3, 4, 5, 6, 7, 11, 12, 13, 14, 17, 18, †	IV	2	$ 84.50	$ 6.75 or $27.50
			√	37		√	√				17	IV	1¾	$ 44.50	$ 3.40

Prices include Federal Tax where applicable and are subject to change without notice. Consult your dealer.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Kodak
TRADE-MARK

Choose with Confidence from This Talented Lineup of Kodak Movie Cameras

WHETHER you're seeking a more advanced camera to add scope to your own movie making . . . or helping a movie newcomer choose a simple and economical "first" camera—you'll find exactly the right model in this lineup of Kodak movie cameras. From the superb Cine-Kodak Special II, most versatile of all 16mm. cameras, to the new low-priced Brownie Movie Camera—there's a range of capacity to meet every movie need . . . and a range of price to suit every movie budget.

Which model to choose? Look over the table of features below . . . and talk it over with your Kodak dealer. Then make your selection with confidence. The cameras are all *made by Kodak*—a feature that's been important in every phase of photography since snapshots were invented.

ACCESSORY LENSES *Kodak Cine Ektanon Lenses:* (1) 9mm. *f*/2.7 (2) 15mm. *f*/2.7 (3) 13mm. *f*/1.9 (4) 38mm. *f*/2.8 (5) 38mm. *f*/2.5 (6) 50mm. *f*/1.6 (7) 63mm. *f*/2.7 (8) 102mm. *f*/2.7 (9) 152mm. *f*/4.5 *Kodak Cine Ektar Lenses:* (10) 15mm. *f*/2.5 (11) 25mm. *f*/1.9 (12) 25mm. *f*/1.4 (13) 40mm. *f*/1.6 (14) 63mm. *f*/2.0 (15) 102mm. *f*/2.7 (16) 152mm. *f*/4.5 (17) *Kodak Portra Lenses* (18) *Kodak Vuedar Converter, 13mm. to 9mm.* (Includes kit for converting Reliant finder to show 9mm. field) (19) *Kodak Ektar Converter, 25mm. to 15mm.*

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CAMERA									SPEEDS									FINDER SYSTEM										
										Frames per Second																		
	SIZE FILM	MAGAZINE	ROLL	EKTAR LENS	EKTANON LENS	MINIMUM SUBJECT DISTANCE IN INCHES (AT f/8)	INDOOR-OUTDOOR EXPOSURE GUIDE	CONTINUOUS RUN	SINGLE FRAME	8	16	24	32	48	64	FILM METER	LENGTH OF RUN IN SECONDS WITH ONE WINDING OF MOTOR	REFLEX FINDER	DIRECT VIEW FINDER	PARALLAX GUIDE	ADJUSTABLE TO ACCESSORY LENSES	TURRET LENS MOUNT	INTERCHANGEABLE LENS MOUNT	ACCESSORY LENSES	FILTER AND OTHER ATTACHMENTS (SERIES NO.)	WEIGHT IN POUNDS	PRICE INCLUDING FEDERAL TAX	PRICE OF CASE
CINE-KODAK SPECIAL II* f/1.4	16		√	f/1.4		12		√	√	√	√	√	√		√	√	95	√	√	√	√	√	√	2, 6, 7, 8, 9, 10, 11, 13, 14, 15, 16, 17, 19	VI	9½	$1060.00	$57.50 to $80.00
CINE-KODAK SPECIAL II* f/1.9	16		√	f/1.9		12		√	√	√	√	√	√		√	√	95	√	√	√	√	√	√	2, 6, 7, 8, 9, 10, 12, 13, 14, 15, 16, 17	VI	9½	$ 960.00	$57.50 to $80.00
CINE-KODAK ROYAL	16	√		f/1.9		12	√	√	√		√	√			√	√	25		√	√	√		√	2, 6, 7, 8, 9, 10, 12, 13, 14, 15, 16, 17	V	2⅞	$ 181.00	$ 6.75 or $14.50
CINE-KODAK MAGAZINE 8 f/1.9	8	√			f/1.9	24	√	√			√	√	√		√	√	52		√	√	√		√	1, 5, 6, 7, 11, 12, 13, 14, 17	V	2½	$ 155.00	$ 6.75 or $27.50
CINE-KODAK MAGAZINE 8 f/2.7	8	√			f/2.7	52	√	√			√	√	√		√	√	52		√	√	†		√	1, 3, 5, 6, 7, 11, 12, 13, 14, 17, 18, †	IV	2½	$ 127.50	$ 6.75 or $27.50
CINE-KODAK RELIANT f/1.9	8		√		f/1.9	12	√	√			√	√	√	√		√	25		√	√	†		√	4, 5, 6, 7, 11, 12, 13, 14, 17, 18, †	IV	2	$ 105.00	$ 6.75 or $27.50
CINE-KODAK RELIANT f/2.7	8		√		f/2.7	52	√	√			√	√	√	√		√	25		√	√	†		√	3, 4, 5, 6, 7, 11, 12, 13, 14, 17, 18, †	IV	2	$ 84.50	$ 6.75 or $27.50
BROWNIE MOVIE CAMERA	8		√		f/2.7	52	√	√			√					√	37		√	√				17	IV	1¾	$ 44.50	$ 3.40

*Other features include hand cranking, forward and reverse. Masks and built-in mask slot. Interchangeable 100- and 200-foot film chambers. Variable-opening shutter. Frame counter.

†Finder shows field of 13mm. lens and 38mm. or 40mm. telephotos only.

Prices include Federal Tax where applicable and are subject to change without notice. Consult your dealer.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Kodak
TRADE-MARK

THE CHAOS JUMBLES, left, a multimillion jigsaw puzzle of igneous rock slabs, is thought to have tumbled from the volcanic Chaos Crags in rear. Mount Lassen, above, is mirrored in waters of Manzanita Lake.

LET'S LOOK AT LASSEN!

At the southernmost end of the volcanic Cascade Range is California's little Yellowstone

FELIX ZELENKA

THE MOST recent active volcano in the continental United States may be filmed in Northern California's Lassen Volcanic National Park. Lassen Peak, from which the park derived its name, was, but a few short years ago, a terrifying cauldron of belching smoke and rock. Today, this mountain, one of the celebrated peaks of the restless Cascade Range, seemingly sleeps in a state of quiescence. There is, however, still ample evidence that the lava beneath the surface has not yet entirely cooled.

A VACATIONLAND FOR FILMING

Although Lassen Peak originally attracted much scientific and popular interest to this region, the park surrounding it has many other attractions to offer the visiting filmer and vacationer. For, except for the high mountain peaks and recent lava flows, this is a land of beautiful evergreen forests, dotted with many fishing lakes and streams and interposed with campsites, foot trails and bridle paths in every direction.

PARK SEASON AND LOCATION

While an effort is made to keep some sections of the park open throughout the year, for winter sport enthusiasts as well as summer vacationers, the most popular season begins in June. The Lassen Peak Highway is open to public travel from then until the middle of October, depending, of course, on prevailing weather conditions in the high country.

Located some 275 miles northeast of San Francisco and about 150 miles south of the Oregon border, all approach roads to Lassen are in excellent condition. Traveling north or south over U.S. Highway 99, an eastward turn at Redding via State Highway 44 will lead you to the Manzanita Lake entrance. Traveling south from Oregon via U. S. Highway 299, another popular approach to the park, one may take State Highway 89 south to this same entrance or westward, from Susanville over State Highway 36 and 89, to the Raker Memorial Gateway at the southwest boundary.

THE MANZANITA LAKE ENTRANCE

For the sake of clarification, let us assume your visit will begin at the Manzanita Lake entrance. At 3/10 of a mile before the Manzanita Lake checking station is the northwest park boundary where a sign is displayed that may be used as your main title. At the ranger checking station film your opening scenes. Here a one dollar automobile permit fee is required and any and all firearms must be declared and sealed.

At Manzanita Lake, Lassen Peak reflects across the clear waters to create an attractive first view of this volcanic mountain. One effective shot is to begin your scene in the rippling reflection on the lake and to pan slowly up to the peak itself, majestically towering above the evergreen-lined lake shore.

Located near the lake is the Mae Loomis Memorial Museum, the Manzanita Lake Lodge, a post office, service station, general store and photographic shop where scenic photos and film may be purchased. Modern cottages also are available, but during the summer season prospective guests should apply in advance for reservations. Address all communications to Lassen National Park Company, Manzanita Lake, Calif.

A ONE-DAY TRIP

To appreciate Lassen Park fully, it is advisable to plan a stay of at least a few days. However, since some may not be fortunate enough to extend their visit beyond one day, the following suggestions for a 30 mile filming tour over the Lassen Peak Highway may be helpful.

Zeroing in our speedometer, we found that at 2.2 miles beyond Manzanita Lake the road passes near Chaos

Photographs by Felix and Nikki Zelenka

THE SULPHUR WORKS, with its steam vents, mud pots and boilers, is a reminder that volcanic Mount Lassen is still alive.

DUCKS AND DUDES gambol together in Hat Lake, a shallow and sun-warmed pool fed by Hat Creek in the devastated area of Lassen Park.

Crags and over Chaos Jumbles. This is the most spectacular evidence of turbulent disorder to be found in the entire region. Over a wide area the surface of the land is covered in wild confusion with angular white stones. There is fascinating geologic history back of this phenomenon. For the scientists tell us that the Chaos Crags, old lava plugs which pushed their way up a few hundred years ago, one day rose too high and broke off to avalanche down and form the Jumbles.

At 7.2 miles is "Hot Rock." This is a 300 ton black boulder that roared down the mountainside from the summit crater of Lassen Peak on May 19, 1915. A sign informs the visitor that this huge chunk of lava destroyed all in its path and set fires to logs as it rolled down to its final resting place. For several days the boulder remained hot, hence the name Hot Rock.

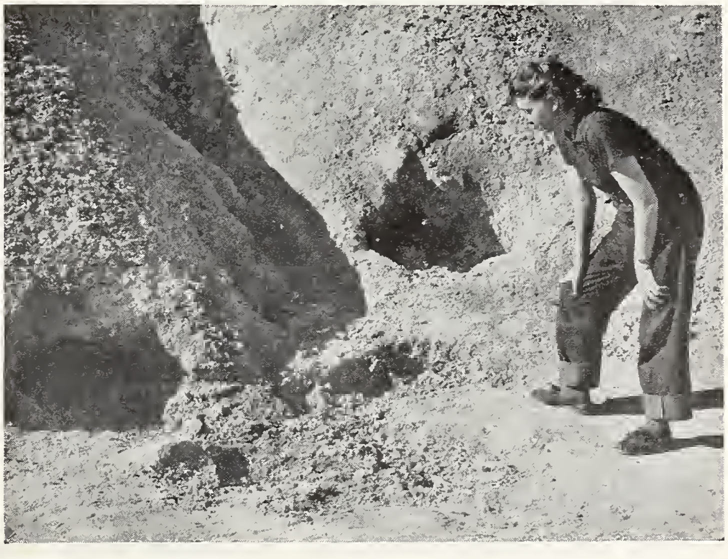
THE HOT ROCK, once 300 tons of glowing lava, roared down Mount Lassen in the eruption of May 19, 1915. Sign makes a good subtitle.

CONTINUING THE TOUR

The devastated area at 9.7 miles is a region that was extensively denuded of all vegetation by a hot blast and melting snow and mud flows from the May 1915 eruptions of Lassen Peak. At this time, so terrific was the outburst that trees three miles away were felled uniformly in the path of the blast. On the slopes at each side of the road once stood a heavy forest. Today, young trees, some hardly taller than a man, have begun a natural reforestation program, growing alongside the remains of the decaying timber of yesteryear.

Summit Lake, 2½ miles further along our tour, provides an excellent campground on the banks of a timbered body of water. Here fishing is popular and some of the 109 miles of trails within the park lead off to points of interest. At an elevation of 7400 feet, for example, is scenic Kings Creek Meadows, a lush, green land in a valley of rippling streams and marshes where another free public campground is located.

Reading our speedometer at 21.5 miles from the beginning of our tour, we reach the summit of the highway, at an elevation of 8512 feet. [Continued on page 242]



VENTS AND FISSURES along Bumpas Hell trail are other evidence of volcanic violence. The 1.3 mile route takes 2½ hours for round trip.

THE REPRODUCTION OF SOUND: 3

In which the basic characteristics of amplifiers and speakers are discussed and analyzed

GERARD SCHOENWALD, ACL

THE purpose of an amplifier is to bring the signal generated in the various sound pickup devices to such a level as to provide enough power to drive a loudspeaker. Let's assume that you are in the market for a good amplifier and are going through a specification sheet describing the equipment. You might wonder what these various specifications mean. So let us pick out a typical amplifier "spec" sheet and use it as a guide for step-by-step analysis and comment.

ALL TRIODE AMPLIFIER

The fact that an amplifier is built with triode tubes or beam power tubes is a subject that we can leave to the engineers. Very few ears even among *them* will recognize the sound of triode or beam power amplification. So don't worry. It sounds impressive but really does not mean a thing.

FREQUENCY RESPONSE

The frequency response of an amplifier is quite another story. Here the spec sheet claims "within ±0.25 db 20-30,000 cps," thus offering a top frequency range which *can* be of the greatest importance to good sound reproduction. It should be noted, however, that a mere extension of frequency response, *without regard to increased distortions*, is not of value *per se*. Frequency response must always go hand in hand with distortion control to make any real contribution to good audio.

It should be noted also that the manufacturer of this high frequency amplifier goes beyond our hearing range (16,000 cps) in his design. This is based on a theory advanced by some acoustic engineers that higher harmonics may beat and form new overtones in the supersonic frequency range. These beat tones again beat and produce lower harmonics that we may hear, or which at least affect the tonal quality. For example, when a tone of 100 cps is played simultaneously with another one of 130 cps, they form harmonics of 230 cps and 30 cps. Pretty much the same can happen in the supersonic range, it is argued. How much of this theory is proven I do not know. But it is true that many high quality amplifiers today have a supersonic frequency range.

As for the "±0.25 db" reference, this means that the amplifier's frequency response curve is held flat within 0.25 db, or that at no point within 20-30,000 cps is there a peak or dip in the curve of more than 0.25 db. This is a very good achievement in any amplifier.

POWER OUTPUT

Under this heading the specification sheet says: "Less than 2% total distortion at 20 watts. Peak power 30 watts." Let us see what this means . . .

The specification of distortions is closely linked to the frequency response and power rating of an amplifier. If the percentage of distortions is too high, the extended frequency response is of no use, mainly because of the fact that distortions become more noticeable and disturbing in the higher range. While 5% of harmonic distortions is generally not noticed by an average untrained listener, 2 to 3% will be perceptible to a trained ear. The amplifier under study is said to deliver less than 2% total distortions at 20 watts, although its peak power is even more, 30 watts. If this amplifier keeps distortions down to 2% at 20 watts, there is a good chance that they will be even lower at less power.

There was a time when high-power amplifiers were fashionable. Now that this dust has settled, a 10 watt amplifier is considered as wholly sufficient for home use. More stress is given now to making good use of this lesser power by means of an efficient speaker unit.

Sometimes amplifiers are rated in percentage of intermodulation distortions. 10% of IM distortions is considered as satisfactory, but high quality amplifiers should not have more than 7 to 8%. The transient response of an amplifier is never indicated in the specifications. It is, however, that certain quality which makes two amplifiers of different design but the same specifications sound different in an A-B test. Once you are ready to step into this class, you will have to make your own choice in an A-B test at your dealer.

SIX INPUTS

The six-channel input to the pre-amplifier makes this equipment adaptable to almost any installation. Channel 1 is a high-level magnetic input equalized for a Pickering phono cartridge or its equal; Channel 2 is a low-level magnetic input balanced for a GE variable reluctance pickup or its equal.

Channel 3 accommodates a crystal pickup, while No. 4 accepts a high impedance microphone. Channels 5 and 6 are for radio—the first for low level, such as a detector output, the second for high level, such as first audio output.

REMOTE CONTROLS

Under this heading the specifications are as follows: "Pre-amplifier—selector switch; 5 phono positions and 2 radio positions; compensated volume control; bass control; treble control. Amplifier—AC switch; master gain control; provision for remote AC switch."

Of these many items, probably those in the pre-amplifier stage are the more important to good sound reproduction. The 5 phono positions, for example, provide for an equalization of sound signals coming from such varied recording techniques as the European, standard, long-playing, etc. The 2 radio positions accommodate low level and high level outputs, while the volume control compensates for the fact that a sound system balanced for a normal listening level sounds too weak in the bass and treble when the reproducing level is lowered. This so-called Fletcher-Munson effect compensation is rapidly becoming more popular.

HUM LEVEL

—80 db below rated output. This rating is excellent, especially since this includes a pre-amplifier.

OUTPUT IMPEDANCE

4, 8, 16 ohms. Speakers of either 4, 8 or 16 ohms impedance can be used with this amplifier.

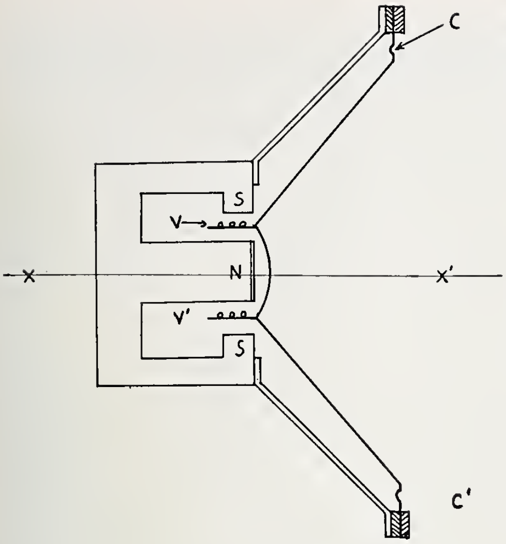


FIG. 1: Basic design of a loudspeaker is seen at left. Movable cone, C, is vibrated by action of amplifier signal on voice coil V-V', interacting with magnet, S-S-N.

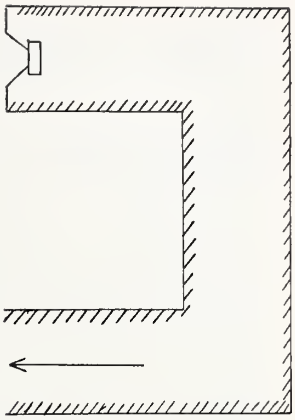


FIG. 2: Principle of the acoustic labyrinth is diagrammed at right. Sound path from top to bottom equals half the wave length of chosen low frequency, thus reinforcing these waves.

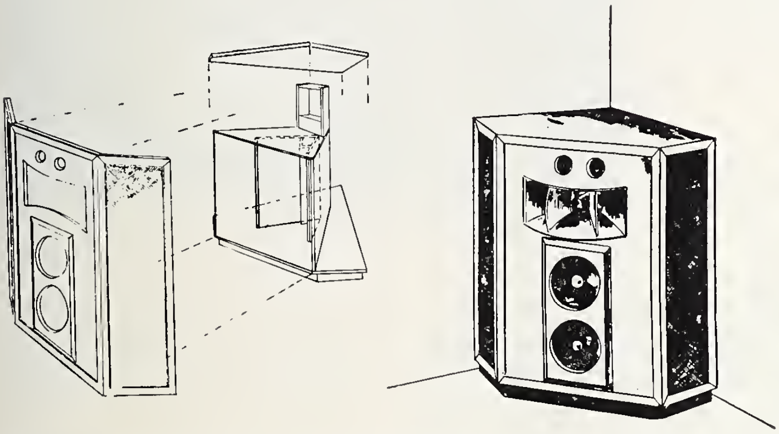


FIG. 3: A corner-cabinet speaker combines labyrinth and room walls to extend radiation. Cabinet design is by University Loudspeakers, Inc.

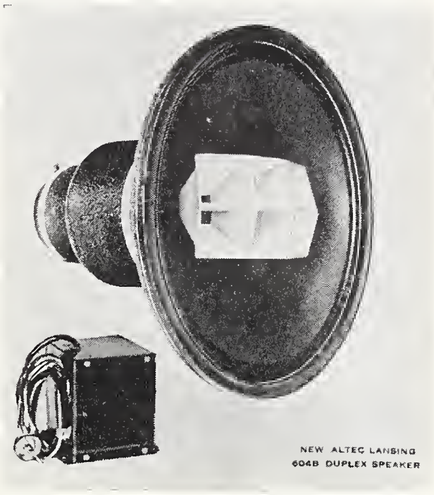


FIG. 4: Co-axial speaker houses double row of tweeter horns in center of 15" woofer cone.

NET PRICE

It seems to be an unwritten law that the manufacturers in this line set theoretical list prices and the dealers list their products at lower net prices. This does not apply to tape recorders, however. At today's prices, I found it advisable to spend twice as much for a speaker than for an amplifier of comparable quality. Prices for amplifiers with built-in or separate pre-amplifiers are: Class 1, over $200; Class 2, $100 to $200, with the unit under discussion listed at about $150; Class 3, $40 to $100.

LOUDSPEAKERS

The most neglected and perhaps also the most important part of a sound system is the loudspeaker, or speaker for short. It is placed at the end of the complex series of interlocking operations which began with the impingement of sound waves on the sensitive diaphragm of a microphone. From that point onward in the chain of sound reproduction we have seen how the microphone transforms these sound waves into electrical impulses, how these impulses are equalized and at last heightened in electrical power by the amplifier. It is these heightened electrical signals which the loudspeaker receives, and it is the speaker's function to transform them once again into audible sound vibrations. It performs that magic in the following manner. (See Fig. 1.)

A permanent magnet forms two south poles S and one north pole N. The gap between the two poles is kept as small as possible so that a strong magnetic field can develop between them. The end of the speaker cone fits in this gap together with the voice coil V-V' wound around it. The voice coil is connected to the output of an amplifier. When an alternating current is flowing through the voice coil, another magnetic field of constantly changing polarity is set up around the coil. Since the coil is firmly attached to the cone, both are moved back and forth in the gap in direction X-X' in the same pulsations at which the signal is fed into the coil. The cone of the speaker, which is the vibrating unit, is given a chance to bend at the corrugations, C-C', and thus launches into the air the pulsating waves which, to the ear, become audible sound.

For efficient sound reproduction, however, we have to couple the speaker to the surrounding air acoustically. Suppose that we feed a 1000 cycle tone into our sound system and mount the speaker in a circular baffle 2½ feet in diameter, with a hole cut for the speaker. Since the speed of sound in dry air is 1,088 feet per second, each cycle of our sound has a wave length of about 1 foot. Thus, as the speaker cone moves from a neutral position forward and backward to make one cycle of the 1000 cps, the sound waves are reflected at the baffle and reinforce the sound towards the front.

However, if we change over to a 100 cycle tone, where the wave length is 10 feet, we find that when the speaker cone is in its most forward position, having accomplished ¼ of a cycle, the sound has traveled ¼ of 10 feet, or 2½ feet. It can, under such circumstances go around the baffle and cancel the rarefaction at the back of the speaker completely, with the result that no sound is heard. Although these cancellations are [Continued on page 237]

The Auricon Super-1200

Berndt-Bach announces a new single-system sound camera, featuring three viewfinders and a wide range of lens accommodation

THE NEW AURICON SUPER-1200 16mm. sound on film camera, built in Hollywood by Berndt-Bach, Incorporated, provides every operating convenience for the 16mm. professional photographer. It produces a rock-steady picture and a high fidelity sound track with a minimum of time and effort on the part of the cameraman. To do this, three separate finder systems of unique design are combined in this self-blimped Super-1200 camera, which runs so quietly it requires no external blimp even for studio operation.

THE REFLEX FINDER

Super-1200 Finder No. 1 is an instant ground-glass focusing reflex finder, with 10x focusing telescope, which allows the cameraman to check through his camera lens for picture composition and focus. This new featherlight focusing system can be operated with the touch of one finger, because the camera body, lens turret and film gate are not shifted during focusing. Nothing moves except a miniature precision prism-reflector system inside the camera between the film gate and the camera lens. This means that with the camera tripod on soft ground (especially with long-range telephoto lenses) there is no danger of disturbing the picture composition by inadvertently moving the camera position while shifting from "focus" to "shooting."

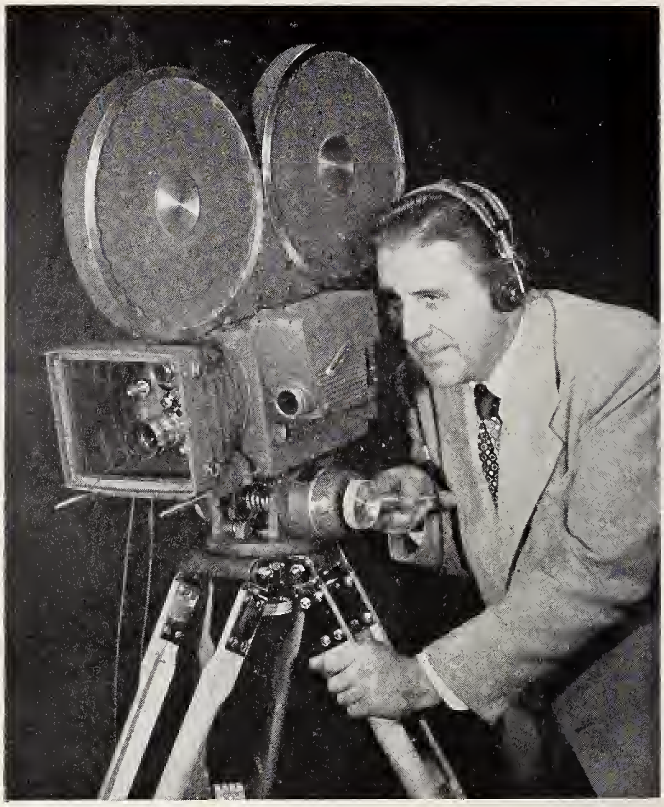
It also is possible to use the Super-1200 reflex focus system while the camera is running to check for camera and projector shutter synchronism during background-projection scenes; also for TV kinescope recording, or other special effects work.

THE STUDIO FINDER

Super-1200 Finder No. 2 is of the studio type which provides a brilliant ground-glass image, upright and correct right to left. As this finder is focused, automatic adjustment is made for parallax and the image can be viewed with both eyes from any position behind the camera.

THE TURRET-TELEPHOTO FINDER

Finder No. 3 is a special telephoto finder which operates with a set of miniature lenses mounted in the center of the camera turret, between the "C" mount lenses used for shooting the picture. The 10x focusing telescope which is used with the ground-glass reflex focusing finder is also employed as part of the optical system for this telephoto finder. Each "C" mount picture lens mounted on the turret is matched with a miniature lens of the same focal length, mounted in the finder system, so that during sporting events or wherever telephoto lenses are employed, the finder always shows a brilliant, upright and enlarged picture corresponding to the image being photographed on the film. Lenses from the 17mm. wide angle up to a 12 inch telephoto can be used in conjunction with this new Super-1200 telephoto finder system, providing a convenience never before available to the 16mm. cameraman.



AURICON SUPER-1200, deluxe single-system sound camera by Berndt-Bach, Inc., offers self-blimping and three viewfinders.

SELF-BLIMPED TO SILENCE

Another unique feature of the Auricon Super-1200 camera is its completely quiet operation. It is self-blimped and truly noiseless, so much so that large red indicator lights are provided at the front and rear of the unit to signal the fact that the camera is running. A smaller neon signal light is also found at the back of the camera to indicate that line voltage is "on." This enables the cameraman to check his line voltage to the motor when the camera is not running.

CAMERA OPERATION FEATURES

A 115 volt, 60 cycle AC synchronous motor normally operates the Super-1200 camera at the standard sound speed of 24 frames per second, although a 115 volt, 50 cycle motor is also available. Other Super-1200 motors can be furnished for single-frame animation work, for variable speeds, or for battery operation. The synchronous motor normally provided is ideal for single-system sound recording or for pictures to be synchronized with double-system sound on film or magnetic tape systems.

A geared Veeder-Root footage and frame counter is located on the rear control panel of the Super-1200 camera. An adjustable shutter is also provided for making fades, dissolves or adjusting the camera exposure from 1/50 of a second up to 1/200 of a second. The shutter can be locked in any desired position.

The Super-1200 camera comes equipped with a 1200 foot film magazine, providing up to 33 minutes of continuous 24-frame shooting. This, then, is the ideal camera for shooting half hour television programs or for kinescope recording work. Also available are 400 foot magazines holding 11 minutes of

[Continued on page 238]

News of the Industry

Up to the minute reports on new products and services in the movie field

In Panorama Packed with ideas for summer movie making, the Vacation issue of *Panorama*, Bell & Howell's attractive quarterly for the amateur, is now at your photo dealer's. Of especial interest to League members will be the account by Lester F. Shaal, ACL, on how he produced his 1950 Honorable Mention winner, *New England Frames*, solely by re-editing and retitling existing vacation footage.

16 sound editor A 16mm. double-system editor, for editing picture film and sound track, is now being produced by M. W. Palmer, 468 Riverside Drive, New York 27, N. Y.

Separate film channels—one for the sound and one for the picture—may be controlled separately or interlocked so that both films run in synchrony. A composite sound print may be run by threading it through both picture and sound heads, which are spaced to give the correct distance between picture and sound. The machine is also equipped to pick up sound recordings from 16mm. perforated magnetic tape.

Aid in editing *Tips and Tricks on Movie Editing*, an attractively illustrated 16 page booklet now in its second edition, is once again being offered to interested amateurs by Craig, Inc., a division of The Kalart Company. Interlocking its lessons with the well known line of Craig splicers and Projecto-editors, the booklet is packed with pointers on how to transform loosely connected scenes into story-telling movies.

A complimentary copy awaits your request to Dept. CM-8, Craig, Inc., The Kalart Company, Inc., Plainville, Conn.

E. K. elects Re-elected at the recent annual stockholders' meeting of the Eastman Kodak Company were these directors of the company: Thomas J. Hargrave, Kodak president; Adolph Stuber, ACL, Kodak vice president in charge of sales and advertising; Paul A. Achilles, vice chairman of the Psychological Corporation of New York.

New to Kodak's board of directors is Frederick C. Crawford, president of Thompson Products, Inc., in Cleveland, and a dynamic leader in business associations on the national level. Mr. Crawford fills the vacancy left by the death early in May of James Sibley Watson, of Rochester, an EK director for forty-two years. Mr. Watson was the father of Dr. J. Sibley Watson, FACL, amateur producer of *The Fall of the House of Usher*.

Radiant appoints Seymour Jacob of Radiant Manufacturing Corporation, manufacturers of projection screens, has been named government sales coordinator, according to a statement by Harry E. Eller, Radiant's president. Mr. Jacob is now in charge of government sales for Radiant, which has received several contracts from the U. S. Navy and Air Materiel Command.

The company also announces the appointment of Donald R. Goldsmith as Midwest district manager for Radiant screens.

8mm. Ansco Color Ansco Color motion picture film, available since 1944 in 100 foot rolls of 16mm. Daylight and Tungsten Type emulsions, is now being offered in the 8mm. size in 25 foot, double-8 magazines of Daylight film only.

ANSCO COLOR in 8mm. magazines is the good news from Binghamton for 8mm. home filmers.

Coincident with this important announcement to 8mm. filmers, Ansco, of Binghamton, N. Y., also has released its 16mm. Daylight emulsion in the magazine format. List prices for these two new magazine units (with tax and processing included) are $4.50 in the 8mm. width, $6.75 for the 16mm. size.

The Tungsten Type Ansco Color, in both 8mm. and 16mm. magazines, will be added at a later date, says the company.

Willoughby dies Charles G. Willoughby, founder and chairman of the board of Willoughby Camera Stores, Inc., in New York City, died early last month at eighty-four.

Mr. Willoughby, a camera enthusiast from boyhood, channeled his hobby into the development of what became known as the world's largest camera store. The present establishment occupies eight floors and runs south through the block from 110 West 32nd Street to West 31st Street.

BELL & HOWELL personnel and Air Force inspector check last of 700 Filmosound projectors going to Forces in three freight cars.

Victor adds Samuel G. Rose, president of the newly reorganized Victor Animatograph Corporation, at Davenport, Iowa, announced last month that arrangements had been completed to employ the facilities of Motiograph, Inc., in Chicago, for the production of Victor 16mm. sound projection equipment. Victor's administrative, sales and service offices will remain in Davenport, where they will be centralized in the Davenport Bank Building.

Haldion A new film company, Haldion Films, Inc., has been formed for the distribution of 16mm. entertainment feature films. Harold Baumstone is president, with Dion Hoffarth vicepresident. Exclusive 16mm. rights have been obtained for fifty one pictures, including Westerns. Prints will be leased to film libraries and dealers for non-theatrical distribution. Further information may be had from Haldion Films, Inc., 516 Fifth Avenue, New York City.

New color film Plenacolor, a negative-colored still film for amateur use, will be available this summer in increasing quantities from Ansco, of Binghamton, N. Y. First releases will be in the 120 and 620 roll film sizes, at $1.45 per roll, tax and negative development included. Individual, standard-sized color prints are offered on order at 36 cents each. Plenacolor is speed-rated at ASA 25, or for an exposure of 1/50 of a second at *f*/11 in bright sunlight.

France reporting!

[Continued from page 227]

Cocteau, who also was a cinema amateur; Louis Cuni, another producer; Rene Clement, producer of *The Struggle of the Rail*, Alain Pol, Pierre Boyer and many others whose names I do not recall.

The French amateur has tried above all to give to his realizations a personal touch. Thus he has never failed to create interesting productions and, in some cases, films which were strongly criticized. But we firmly believe here in France that this freedom of expression, which everyone sought to experience, was one of the principal factors of our success.

The years 1939 through 1944, of course, brought an abrupt end to all amateur filming efforts. But with the liberation a strong feeling of enthusiasm sprung up again. The clubs were reopened. New members enrolled with the older ones, and there was enthusiastic exchange of ideas from group to group. In fact, it may be said that this period was the beginning of a new development which surpassed totally the pre-war period, both in individual and organized efforts.

We will now devote a few lines to the films properly speaking and to the technical means used in their production. Most of the films which we realize are made individually, with the producer calling upon friends and members of the club to which he belongs for cooperation. Generally the producer makes films according to a scenario which is his own; but he does not, however, refuse to adapt certain classical authors, or contemporaneous writers.

Technically, the width of film which meets the greatest favor, as regards the important productions (and also the greatest success in competitions) is the 16mm. film. Lighting units, barring the inevitable photoflood lamps, are composed of sunlight or spotlights of 500 watts. The camera truck, or dolly, is widely popular in French filming and is constantly on loan from a club to its producing members.

As regards the sound part, all our films are entirely sonorized, most of them with records, a few with magnetic bands or sound tracks on the film, as it is now quite out of the question to neglect the sound recording of our productions.

It would be imposing too much on the foreign reader for us to give a list of the outstanding films or celebrated producers in France and in Europe. Besides, we believe that the best way of making our cinema known, if it is deemed worthy of interest, is to organize with our American cinema friends a system of film exchange, which would enable us to get an idea of the amateur status in the United States, with which we are not quite familiar and which would benefit us greatly.

This exchange system of films, which we have practiced already for a long time in Europe, has enabled us to better understand what is going on in foreign countries, and particularly to feel the trend of the different countries producing these films.

We would sincerely appreciate it if it were possible (and we believe it is) that the same exchange be practiced, through your Amateur Cinema League, with American amateurs. It would be an occasion to yet better understand one another.

24 into 30!

[Continued from page 226]

not very much light (quantitatively) is produced, so that the system is useful only for television operation and could not be applied to movie projection. In fact, on some of the earlier models the light was insufficient for very dense film prints. But, of course, films intended for television use should not be dense; they should be two or three points lighter on the contrast scale than those for theatre projection.

Fig. 1 shows how the timing of these light pulses is obtained and the correlation between the pulses and television fields. It is taken from the author's book *Movies for TV*, and was originally reproduced by courtesy of the Radio Corporation of America. Fig. 2 shows a typical television projector of the 2-3 pulldown type.

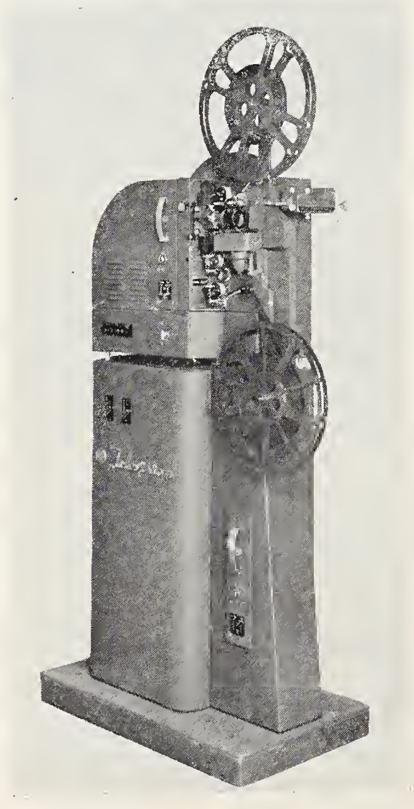


FIG. 2: Typical TV projector is this RCA Model TP-16. Equipment in base synchronizes projector motor with television generator system.

NO LENS IN TV CAMERA

The camera used to pick up film pictures for television is quite interesting inasmuch as it does not employ a lens system. The film in the projector is focused directly onto the mosaic of the camera tube. This produces a bright sharp picture and avoids the expense of an additional and costly camera lens. In external appearance the film pickup camera is a rectangular box with an opening at one end about 5 inches square. The light beam from the projector passes through this and is focused onto the mosaic.

One of the problems of reproducing movies over television is that of eliminating "spurious emissions," due to some of the peculiar characteristics of the iconoscope tube. A camera control panel is provided at which the shading technician sits. He has a set of controls which are used to eliminate the white clouds which sometimes float over the screen when the scene is very dark. If the picture is very dense on the right hand side, the impact of the electron beam running off the dark area onto the blank is sufficient to produce this well-known white cloud which often impairs shots taken under night conditions. This is why this type of scene is not recommended for television use.

Cape Cod is calling

[Continued from page 225]

ness. In the time you have left you may wish to see the Oldest House (it's a beautiful dove-gray saltbox) or spend a few minutes in the Whaling Museum.

WOODS HOLE WILL END IT

After you return from Nantucket, your next stop might well be Woods Hole, which is the most photogenic port on the Cape. Here are deep-sea vessels, large yachts—everything that floats from a dinghy on up. By walking around the town you can soon find the angles and views worth filming. With Provincetown opening your picture and Woods Hole closing it, you will have the best of Cape Cod between cinematic covers. And now, in résumé:

SUBJECT	LOCATED AT
Art colony	Provincetown
Beach: deserted	Nauset Beach to Provincetown
Beach: populated	Silver Beach, near Falmouth
Captains' homes	Main Street, Nantucket
Dunes	Sandy Neck, West Barnstable
Fishermen	Provincetown
Harbor	Woods Hole
Lighthouse	Nauset Beach Light, near Eastham
Windmill	Old Mill, Nantucket

The reproduction of sound: 3

[Continued from page 233]

never complete, they do decrease the bass response considerably.

SPEAKER CABINETS

There are many more problems involved in speaker design and air coupling which partly counteract this frequency drop in the bass. Cabinet designs take advantage of these facts in order to flatten the response curve. The well known open back cabinet acts like a baffle. However, due to resonance of the cabinet itself and the air in it, there is usually a peak somewhere around 200 cps which causes an undersirable boominess so common to juke boxes and commercial radio sets. When a baffle is extended to unusually large proportions, we call it an infinite baffle. This is the case when a speaker is mounted in a wall.

The next step would be to close a cabinet completely, which produces results similar to the infinite baffle. Unfortunately, the enclosed air stiffens the moving cone system. To reduce the resulting distortions, these cabinets would have to be of such a size that they become impractical.

The acoustic labyrinth as shown in Fig. 2 gives better performance and requires less space. This design takes advantage of the fact that a speaker radiates power both to the front and the back. By making the labyrinth path half the length of a chosen low frequency, the power that is radiated into the back emerges at the opening in front 180° shifted, thus reinforcing that particular frequency. Corner cabinets like the one shown in Fig. 3 make clever use of the labyrinth as well as the room walls for extension of the radiation surface. The very popular base reflex cabinet is also a phase inverter. The small porthole underneath the speaker serves the same purpose as the opening of an acoustic labyrinth if proper dimensions of the cabinet and porthole are chosen.

TWO-WAY SPEAKER SYSTEMS

However, since each unit must be designed for a specific job, it has been found impractical to use a single speaker for an extended bass and high frequency range—if the distortions are to be kept low. One solution is to use a larger cone speaker for the lower range and a smaller speaker for the high frequency (HF) range, feeding to each unit only the frequency range for which it is designed. A cross-over network separates the signal coming from the amplifier and feeds each frequency range to the appropriate speaker.

Naturally, there is a certain range on each side of the cross-over point (around 800 cps for home use) which is reproduced by both speakers. This overlapping should be as smooth as a good lap dissolve on the screen. To that end, the two speakers should be in the same plane and not too much separated from each other, otherwise the listener may detect the two sound sources.

Usually the HF speaker is not shaped as a paper cone but rather as a metal horn. For putting a horn of a certain design (exponentially curved, that is) in front of a vibrating diaphragm has the effect of coupling the diaphragm to the air very much as this is done in any brass instrument. And the longer the horn, the lower the frequency which can be reproduced. However, practical considerations restrict the length of HF horns—which are often referred to as "tweeters" while the LF cone speaker is called the "woofer."

CO-AXIAL LOUDSPEAKERS

The same space requirements have led to a speaker system even more compact and cheaper than the two-way unit. This is the so-called co-axial speaker, which is still truly a two-way system if two voice coils are employed to drive the respective speaker parts. Such a co-axial speaker is shown in Fig. 4. Here the tweeter (a double row of horn cells) is placed in the center of

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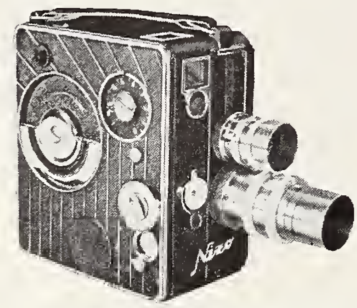

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the woofer, which is usually a 15 inch cone. A 1000 cycle cross-over network has to be chosen for such a combination, as the tweeter length is limited. Speakers of this type range in price from $100 to $150.

ONE-WAY LOUDSPEAKERS

In order to extend the frequency response of speakers without going to the expense of a two-way system, engineers have devised a double paper-cone speaker, with both cones driven by the same voice coil. The big (low frequency) cone is usually of thick paper to comply with its requirements, while the HF cone is of hard material. They are priced at from $50 to $100. In other one-way speakers, the center part of the cone is designed in a special way so as to reinforce the high frequencies and provide better distribution. Since high frequencies are strongly directive, a great deal of attention is given to dispersion of those highs. This is the reason for the use of multicellular horns in tweeters, instead of just one horn.

Besides these more elaborate designs, we can count all other cone speakers as in the one-way class. Their sizes range from 18 inches down to the smallest ones used in portable radios. But the size of the speaker is in no way an indication of quality. For the mass of the larger cone requires more power to move it. In cheap speakers this power is not provided, the alignment of the voice coil is often not too consistent, and the quality of the material is not the best. All this results in flabby sound reproduction with a bad transient response, to which, unfortunately, many people have become accustomed.

However, within the last few years a great deal of improvement in loudspeakers has brought good quality within a reasonable price range. Today you may find 12 inch speakers of decent quality offered at $20 upwards, with Class 2 units beginning at $100 and Class 1 at $150 and up. They will be rated in watts, which refers to the speaker's peak input volume. However, it is useless to buy an overrated speaker. Matching it to the amplifier rating is the best plan, since this will prevent any possible damage to the speaker due to overload. With a fairly efficient speaker system of about 10% efficiency, you can recreate piano at its original loudness with approximately 4 watts input to the speaker.

You will notice that I have not mentioned frequency range in connection with speaker quality. There are various methods of compiling such data, and they vary with each manufacturer. But in the end they have little practical value. A better indication is the weight of the magnet. For a bigger and heavier magnet will give a stronger magnetic field and will be responsible for that crisp, clear tone you are looking for. *Be sure you compare magnets of same quality.* Alnico V is the best and most frequently used kind.

Thus, all other features seemingly being equal, the final choice of a good speaker rests simply on how it sounds. Most dealers specializing in audio equipment have hookups which permit instantaneous push-button changes from one speaker to another. Using a representative program, compare those speakers in which you are interested with the very best available speaker as a guide. And remember: when improving your audio system, the loudspeaker—though last in the chain—should come first in your choice.

(In *The Reproduction of Sound: 4,* Mr. Schoenwald will concentrate his comments on tape recorders. Look for it in August MOVIE MAKERS—*The Editors.*)

The Auricon Super-1200

[Continued from page 234]

film at sound speed. The magazines are driven with a "Fluid-Drivomatic" clutch and a noiseless Neoprene rubber belt.

The intermittent film movement in the Auricon Super-1200 camera imparts a perfect sine-wave path to the film during pulldown, as the claw enters the film slowly at the start of each 1/50 of a second pulldown cycle, increases in speed during the center of the pulldown cycle and then slows down to a gentle stop before lifting out of the film perforation. In this way a rock-steady picture is obtained on the film with no damage to film perforations in the camera. The film moves through the Super-1200 gate over stainless steel balls which provide perfect focus registration by positioning the film emulsion exactly .690 of an inch (to an accuracy of 1/10,000 of an inch) behind the "C" mount lens.

SOUND OPERATION FEATURES

The Auricon Super-1200 camera, although designed as a superb photographic instrument, is also a high fidelity sound on film recorder. The recording system usually furnished is of of the variable-area design with shutter noise-reduction. This type of RCA-licensed sound track minimizes "Eberhard effect" and "Mackie line" troubles which occur on multiple track recordings, and at the same time provides the best results with average day-to-day film laboratory processing. The Super-1200 camera is also available for RCA-licensed variable-density noiseless recording, if desired.

Both variable-area or variable-density recording galvanometer systems are rugged and dependable and are unconditionally guaranteed for two years, regardless of the manner in which the recording amplifier is handled or of the subject matter recorded. The Auricon galvanometer and optical system are rugged enough to withstand the recording of gunfire, yet they can capture the delicate shadings of a fine symphony orchestra on the sound track. No adjustments are required or provided for on Auricon galvanometers.

The Auricon Super-1200 camera is a custom-built, precision optical instrument, for which auxiliary equipment for many types of specialized film work is also available. Inquiries concerning the camera should be made directly to the manufacturers in Hollywood.

Filming underwater

[Continued from page 221]

strips which hold the glass in position. Use plenty of small nuts and bolts for even pressure, a rubber seal (old inner tube) and plenty of rubber solution to assure a watertight join.

The two arms are made from hard but flexible fiber or plastic, 1/8 of an inch thick. (Wood is not suitable since it would warp.) The arm ends are 8½ inches from the lens and they have slots cut as shown for holding the mirror. This should be about 8 by 6 inches to cover the lens field and should be as thin as possible to save weight. Its support is of the same material as the arms, clamped as shown, and is also slotted. The tension of the arms when bent outwards to accept the mirror will hold it firmly. Note that Fig. 1 shows the camera position inverted for a mirror shot, in order to bring the subject the right way up. The second set of slots in the arms allows the mirror to be fitted the other way round when the camera needs to be turned over for reverse-action shots on 16mm. film.

The support to the camera tripod screw is next bent from rigid metal and bolted on. A small bolt will later secure this to the camera, the free end of the camera plate being held by stout rubber bands (more inner tube).

If your release button is in front, you will also need a hole for your finger (see Fig. 2), otherwise the hood is ready for painting, flat black being used. One coat inside and three out, the second thick and gooey and all bolts being carefully daubed to prevent leaks. Also paint the seal, as the oil will expand the rubber and help it to stay watertight. The hood is now ready for testing in the bath.

FOCUSING

As mentioned, only two lens settings are used, the one for closeups, the other for near shots. By this standardization the difficulties of using a visual focuser with the hood on the camera, or of correctly estimating underwater distances—which never is easy—are avoided.

For the closeups a 4 diopter supplementary lens is used as in titling technique. Have this ground to your filter size so that it may be held on the lens with a filter mount. If using a focusing lens, remember to set it at infinity. The hood must be removed for each changeover unless a small hinged door is fitted as a refinement. Without the supplementary unit, a focusing lens should be set at 10 feet, which gives the same effect underwater as a fixed focus objective. For clarity at the maximum field the setting is around 25 feet.

At the beginning, I numerically calculated the depths of field, carefully taking into account (I thought) all factors involved. But they were way out. So the following figures are from actual tests. They should be confirmed by shooting off a few tests with your own lenses before embarking on anything ambitious. These test shots are wise in any case, since there may be lens cutoff from a misaligned hood.

With the supplementary lens and shooting at $f/5.6$, the depth of field extends from 1 inch inside the arm limits to just under 2 feet; with the lens at $f/3.5$, the depth extends from 5 feet upwards. The range missed could be covered by a second supplementary or by guess-focusing, but I have never noticed any handicap and prefer not to complicate matters.

EXPOSURE

The two apertures mentioned are standard for color exposures underwater, the extra stop taking care of the light absorption of the water at the greater distance. They are correct for bright sun conditions within three hours of noon, and, as the use of a meter is impractical, this strong, constant lighting should be used for all underwater shooting. To be sure, the fact that the most interesting life in rock pools is generally in the shade may seem a snag. But sunlight can easily be directed where required with a mirror, to flood closeups or to serve as an effective spotlight in near shots. I have never needed to depart from these exposures; but should a subject look unusually dark or light I adjust by changing camera speed.

In operation, here are three points I have found important:

(1) Be careful that the glass window remains completely submerged while shooting.

(2) Avoid water with too much ripple. The hood will ride the wave movement and be difficult to hold steady and there is also danger of water splashing over the camera.

(3) Watch that the hood or arms do not shade closeup subjects.

And may I hope that you get as much exciting footage, and as much fun, from underwater filming as I do.

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8 CLUBS 16

Omaha elects Frank Krecek succeeds Jewell Bockwitz, ACL, as president of the Omaha Movie Club, ACL. Other new officers include Myron Jacoby, ACL, vicepresident; Florence Classen, secretary, and Lyle E. McBride, ACL, treasurer. Serving as directors are Ray Clinkenbeard, Paul Finch and Ralph Peterson. Gladys L. Rohrs edits *The Projector*, club bulletin.

K.C. dines The fourth annual banquet of the 8-16 Home Movie Makers of Kansas City, Mo., was held in April. Dr. J. Vincent Tillman was the toastmaster, while club president John C. Sherard was the principal speaker. Over 100 persons attended the dinner. The entertainment included vaudeville, music and movies.

WDAF-TV in Kansas City recently televised the winning films in the club's annual contest. The pictures were *Trail to the Rainbow*, by Robert C. Davis, and *North Country Adventure*, by Harold Cramer, ACL, first and second place winners, respectively.

Durban winners *Gateway to South Africa*, by R. Braude, was the first place winner in the Kodak Cup competition sponsored by the Cine 8 Club, ACL, of Durban, South Africa. *Reclaiming South Africa*, by Dr. P. A. Johnson, placed second. In third place was *Neptune's Children*, by R. B. Phelp. Runners-up were *Under Southern Skies*, by F. L. Smith; *The Flight of the Bumble Bee*, by Dr. Johnson, and *Kruger National Park*, by A. Brodie. All films were on Kodachrome.

Golden Gate A recent meeting of the Golden Gate Cinematographers, ACL, of San Francisco, was devoted to a study of sound techniques using wire and tape recorders. E. Whigam, ACL, demonstrated the tape recorder, and A. Theo. Roth, ACL, demonstrated and discussed features of the wire units. Later, tape or wire recordings were employed during the screenings of members' travel films. The films included *Bakersfield in the Spring*, by Mrs. Scherer; *Touring Europe*, by Marilyn Roth, and *Holland*, by Harry Ketjen.

Richmond installs The combination installation-pot luck dinner of the Richmond (Calif.) Movie Camera Club saw the inauguration of the following officers: Herb Goldstein, president; Henry Biggio, vicepresident; Gloria Young, secretary; Edna Hunting, corresponding secretary; Meredith Dix, treasurer, and Donald Hitchcox and George Williams, directors.

L. A. 8's A technical discussion of 8mm. filming problems was the feature of a recent session of the Los Angeles 8mm. Club. This was followed by *A Citadel of Hope*, distributed by the Orthopaedic Hospital. The Shut-in committee completed plans for showings in the L.A. area. Guest speaker of the evening was Felix Zelenka, whose articles have appeared in MOVIE MAKERS. The program concluded with the showing of *Desert Holiday*, by Eugenia Elliott, ACL, and *Wintertime*, by Herb Fulton, ACL, both club members.

Dayton bulletin The first copy of *The Script*, spanking new monthly bulletin of the Dayton Amateur Movie Makers Club, ACL, has been received and makes a very good impression. From it we gleaned the following facts: *Exposure* was the subject of a talk by Ken Snelling at a regular club meeting last month, which also featured the screening of *Preparation, Cooking and Serving of Food*, by Raymond D. Johnson; the 1950 club contest winner, *Waymarks from Bow to Boston*, by L. E. Bolender, was projected at a subsequent session; the club celebrated its seventh birthday last month with appropriate fun and speech making.

Denver A number of interesting film notes have been gleaned from the Denver Council of Camera Clubs' bulletin, *Photogram*. The Greater Denver Cinema League viewed the following films in recent programs: *Yellowstone*, by Walter Gass, of Bell Camera Club; *Safari*, by Wallace Taber, filmed in Africa during 1950 under the auspices of *The Denver Post*, and an unfinished film on the drilling of an oil well, presented by Ralph Behr, ACL.

AWARD WINNERS of the Cinema 16 Club, ACL, of Omaha are (l. to r.) Harold C. Ramsey, ACL, Michael Kobold, ACL, Vilfrid B. Walters, ACL, and Lyle E. McBride, ACL.

Results of a film salon held last fall, but only recently announced, were made known. *San Francisco*, by William C. Kirk, ACL, was judged the best 8mm. film, and *Colorado*, by W. I. Nelson, was given two awards, Best of the Show and the best 16mm. production. Runners-up were Markley L. Pepper, ACL, and Dr. A. D. Kleyhauer. Mr. Kirk's film was shown at a recent guest night of the Bell Camera Club.

San Mateo Peninsula Home Movies, Unlimited, of San Mateo, Calif., came in for some publicity earlier this year when club members Earl Phillips and Jack Harris appeared on the *Filming for Fun* radio program over San Francisco's KLX.

Recent club events include a club contest, results of which are unknown at this writing; a screening of *Mardi Gras*, by Joseph Pasqualetti, and the formulation of plans for a club production of a mystery story or old fashioned mellerdrammer.

The club meets semi-monthly on first and third Friday evenings in the San Mateo Civic Auditorium. Visitors are welcome.

Brooklyn Two recent programs of interest were presented members of the Brooklyn Amateur Cine Club, ACL. The first included a screening of *Iceland, Land of Contrasts*, by Allan Hamington, an 8mm. production. This was followed by *Plymouth*, by Oscar Horovitz, ACL, and *Menemsha*, by Jose Pavon, ACL. Open discussion followed the screenings. The other program was a guest night, at which Ernst Wildi, ACL, technical consultant for Paillard Products, gave a lecture-demonstration of various lenses and their uses. On the same evening, *Safari*, 16mm. sound Kodachrome, by Richard Cella, was projected.

Easton annuals The third annual banquet of the Easton (Pa.) Click-It Club, ACL, climaxed the group's first annual contest. In the movie division Edward Delaney took first prize for *Trees, Shrubs, Flowers*, and Paul Detweiler second for *Christmas*. Both were 8mm. Kodachrome.

In the slide group William Miller took top honors, followed by John E.

Stull's Photo Service

EASTON (PA.) CLICK-IT CLUB, ACL, makes awards at its third annual banquet. L. to r. are seen Paul Detweiler, Floyd H. Sandt, Edward Delaney, Sterling Genua, William Miller and John E. Black.

Black in second place, Beulah Miller in third and Floyd H. Sandt, honorable mention. The winning films were screened as a feature of the program. Sterling Genua, club secretary-treasurer and donor, made the presentation of Sterling's Trophies to Mr. Delaney and Mr. Miller for photographic achievement.

Dallas elects At their recent election, members of the Dallas 8mm. Club, ACL, chose F. A. Clemens, jr., for a second term as president. Vicepresident is E. C. Chenault; M. T. Chadwick is secretary, and Carl A. Johnson, ACL, is treasurer.

Mrs. Joe Galloway has been appointed membership chairman and Mrs. W. D. Thornton social chairman. O. F. Switzer is program director, while Mrs. Switzer is parliamentarian.

Berkeley Ralph Luce, ACL, presented a showing of his prize winning *No Credit*, produced in collaboration with Leonard Tregillus, FACL, at a recent gathering of the Berkeley (Calif.) Movie Club. After the screening, he demonstrated the techniques of single frame exposure and animation used in the film.

On the same program were *Just We Two* and *The Manufacture of Sugar from Sugar Beets*, by William Moyle, and a city park department film, *How to Play in Your Own Back Yard*. The latter was shown for the purpose of study, since the club has been requested by the city authorities to produce a more up to date documentary on the parks shown.

A CONTINGENT of the Pensacola Camera Club, ACL, on a group tour of Western states, includes (l. to r.) Dr. Clyde E. Miller, jr., ACL, David Adams, O. L. Adams, Bill Womack.

Cannes festival Announcement has just reached us concerning the International Amateur Film Festival, at Cannes, France, to be held in September. Filmers interested in competing for awards at this famed international event should address their inquiries to Secretary, Comite d'Organisation du Festival International du Film Amateur, 20 Boulevard de Lourraine, Cannes, France. Films must reach Cannes before August 10, 1951.

Albany contest Helen C. Welsh, ACL, and Esther Cooke, ACL, were tied for first place in the first group of a contest sponsored last month by the Amateur Motion Picture Society of Albany, ACL. Miss Welsh's film was *Letter from Bermuda*, and Mrs. Cooke's was *Oaxaca*. *Rogue's Gallery*, by F. M. Spoonogle, ACL, placed second, while *Italy*, by Rose Robilatto, filled third place.

In the second group, comprised of filmers who have not placed in previous club contests, Mrs. Madeline Lemperle, ACL, won first place for *Lourdes*. Second prize went to *Across the Atlantic*, by Mary Robilatto, ACL, and third to Oliva Klein for *Switzerland*. Runners-up for both groups were, respectively, *Bruce*, by Wilma de Murio; *Abby*, by Dr. Irving Vics, ACL, and *Warners Lake Field Day*, by Charles Senecal. The contest was judged by the ACL.

You and your meter

[Continued from page 223]

dark subjects is because, as stated earlier, your meter is adjusted to read directly only on average-toned subjects. Therefore what your meter has done, in scanning either a light-toned or dark-toned subject, is to react to it as if the tone were average. Thus, in the case of a light-toned subject, it has given too *high* a reading. If this exposure were followed, the resulting image would *not* be light in tone, as you want it to be; it would be average. In like manner, when your meter reads directly on a dark-toned subject, the aperture it indicates will be too *low*. And if this exposure were followed, the resulting image would not be dark in tone—but again average.

Thus, compensations from these direct readings have to be made. And you are the one who has to make them. But they are easy, as follows: (1) Since a direct meter reading on a light-toned subject is too high, one to two full stops *more* exposure than the meter indicates should be given—for an average light-toned exposure midway between *f*/8 and *f*/11. (2) Since a direct meter reading on a dark-toned subject is too low, one to two full stops *less* exposure than the meter indicates should be given—for an average dark-toned exposure midway between *f*/8 and *f*/5.6.

COMPENSATIONS FOR SUBSTITUTE READINGS

So much, then, for meter readings directly on the subjects to be filmed. What, you may now ask, is the situation when the reading is made instead on a subject substitute—such as the gray card?

Well, we have seen already (under *Meter Scaled for Average Tones*) that a gray card reading for an average-toned subject may be used directly. And this is only to be expected, since the reflectance of the gray card (18 percent) is fixed purposely at the same level as the average subject.

But let us suppose that the gray card is scanned by the meter in place of a light-toned subject. Your meter cannot know this, so it will again return—in direct relation to the existing light condition—a correct reading for an average-toned subject only. If, for example, the light condition were bright sunlight, the gray card reading would be unalterably *f*/8, no matter what subject it was subbing for.

In this case, however, we know, from observation that (1) a light-colored subject reflects more light than the 18 percent average, and (2) that a dark-colored subject reflects less light than the average. We know also from experience (see *Standard Exposures a Guide*) that this difference is generally a matter of ½ stop from the average exposure reading. Thus, with gray card readings we can establish new rules of compensation: (1) for a light-toned subject, give ½ stop *less* exposure than the average indicated by the gray card: (2) for a dark-toned subject, give ½ stop *more* exposure than the average indicated by the gray card.

SIDE-LIGHTED SUBJECTS

Thus far we have been considering only subjects which are flat-lighted

THE FEELING OF SINCERITY

ELSEWHERE in this ussue there is a full-page announcement of the rules and regulations governing ACL's selection of the Ten Best Amateur Films of 1951.

While we commend to each contestant a careful reading of these rules, we can advise you in advance that (save for a routine adjustment of dates) there is little that is new in these official regulations. And there is little reason that there should be. For the ACL's contest rulings are the trial-and-error product of twenty years' experience in evaluating amateur films. Our rules have, over these two decades, been changed often in the past; and, as new conditions indicate new needs, they undoubtedly will be changed in the future. But this year, in the Ten Best decalog, there is little that is new.

There appears, however, in the discussion which precedes the rules, a new word of the greatest significance. That word is "sincerity," and it occurs in the following statement:

"What the judges seek first of all is sincerity—sincerity of camera work, film planning, editing, titling and, above all, creative movie imagination."

For some years past our contest announcements have carried a statement almost identical to the one above. In it, however, there stood the word "quality" in place of the present "sincerity"—"What the judges seek first of all (we wrote) is quality—quality of camera work, film planning, etc."

Now there is not, goodness knows, anything wrong with putting quality in your camera work. As we have written recently in our Ten Best articles, amateur standards have so risen over the years that we have come to expect quality almost automatically. However, in thinking out these articles, we also found ourself writing:

"What you have to say and the imagination with which you say it carry greater weight—with us, at least—than an empty perfection of mechanical photography."

The more you analyze this statement, the more it boils down to the single word, sincerity. We like the sound of it and the feeling. It fits in exactly with the best of each year's Ten Best.

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---

from the front. What about the other and often more attractive lighting patterns?

Side-lighted subjects—in which approximately one half of the area is in highlight, the other half in shadow—are relatively easy to compute with your meter (see Fig. 6). Simply scan the subject (*from the camera's direction*, of course) so that equal areas are in light and shade. Generally this is best done from a relatively close position. For an average lighting effect, the direct reading obtained may now be used. For a more dramatic lighting effect, use ½ stop less exposure than the meter indicates.

BACK-LIGHTED SUBJECTS

With back-lighted subjects—the identification of which should be obvious—only slightly more care need be taken in your meter readings (see Fig. 7). Here the meter is held close in so as to scan the shadow area only, and a shield (generally your hand) is interposed as needed to cut off any stray glow from the back-lighting. Under this setup, if it is important to reproduce detail in the shadow area of the subject, ½ stop less exposure than the meter reading indicates should be used. For a more striking lighting effect—in which the shadow area will look shadowed and the highlights brilliant—1 full stop less exposure may be given to back-lighted scenes.

Let's look at Lassen!

[Continued from page 231]

Descending and traveling west, much of the surrounding country may be filmed in the distance. Three tenths of a mile from the summit is the Lassen Peak Trail. This is a good path, 2½ miles in length to the top of Mount Lassen. At least three hours will be required to make the hike.

THE LAST LEG

In the shadows of Mount Lassen is Lake Helen. At 22.5 miles the road skirts along the banks of this picturesque lake named after Helen Tanner Brodt, the first white woman to climb to Lassen Peak in 1864.

A short distance beyond is the trail to Bumpas Hell. This is one of the largest areas in the park where spectacular hot springs, mud pots, boiling pools and other types of thermal activity may be filmed. Two and a half hours are required and the hiker is cautioned to stay on the trails and well back from these sites, since their edges are often thin or slippery.

At Diamond Peak, 25.7 miles, the highway to the park's southwest boundary winds up inside of the original Brokeoff Crater, where it is still possible to view steam vents in the old crater wall across the canyon. Two miles further down the road is Sulphur Works, an area where more steam vents, boilers, mud pots, etc., can be seen and filmed from the road.

Finally, with the speedometer reading 29.1 miles, our tour ends at the Sulphur Works Checking Station, while at 29.7 miles, the southwest park boundary is reached at the Raker Memorial Gateway. Slowing down as a black-tailed deer walks leisurely across the road, we turn and wave farewell to California's little Yellowstone.

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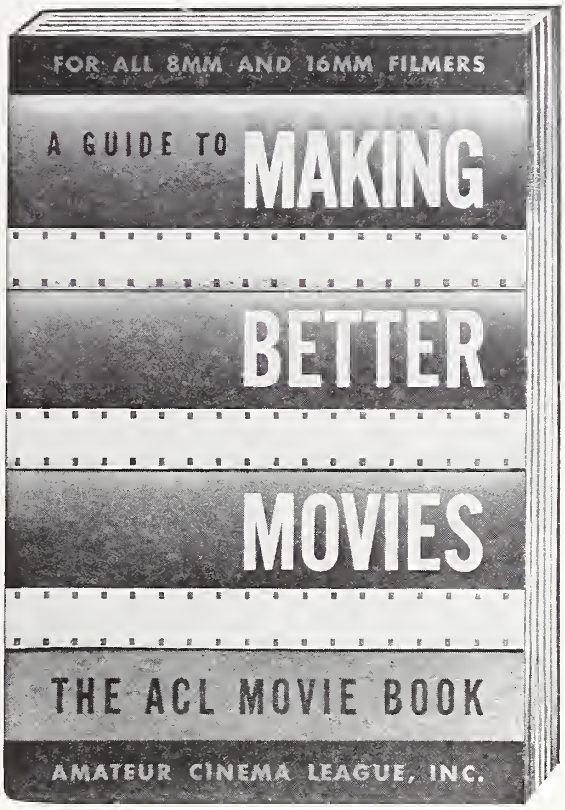
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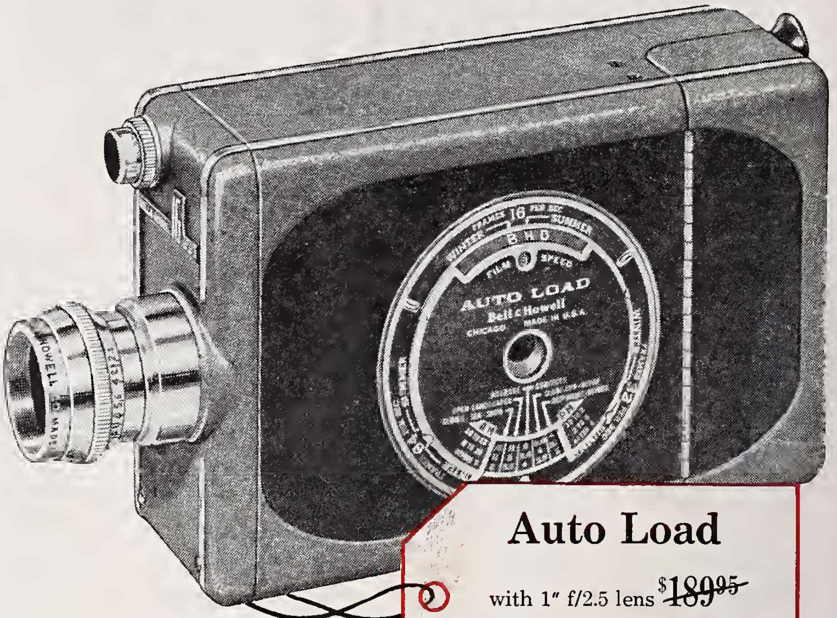

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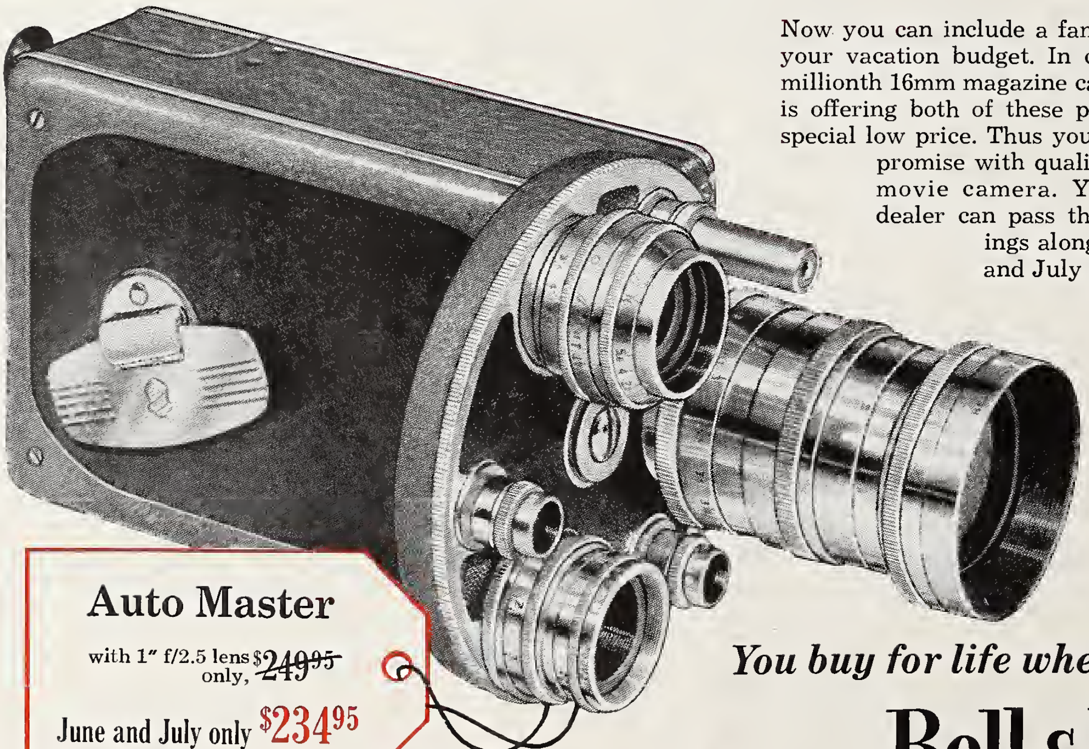

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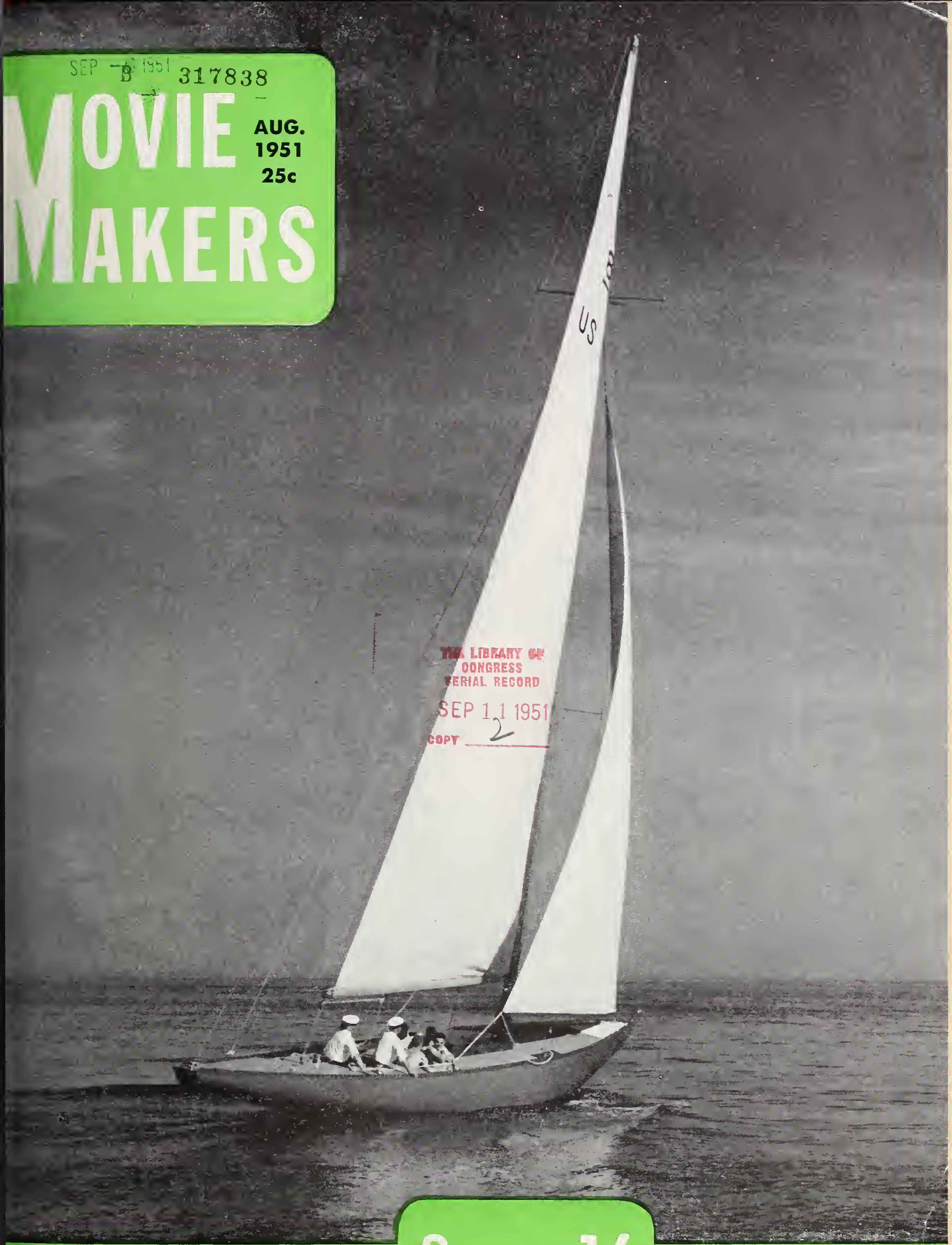

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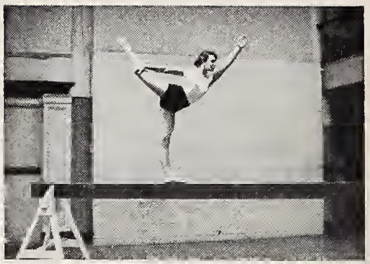
THE MAGAZINE FOR 8 mm. & 16 mm. FILMERS

A TITLING CHART • COMMUNITY FILMS • COLOR AT CRATER

What makes the Turret Story *Dramatic?*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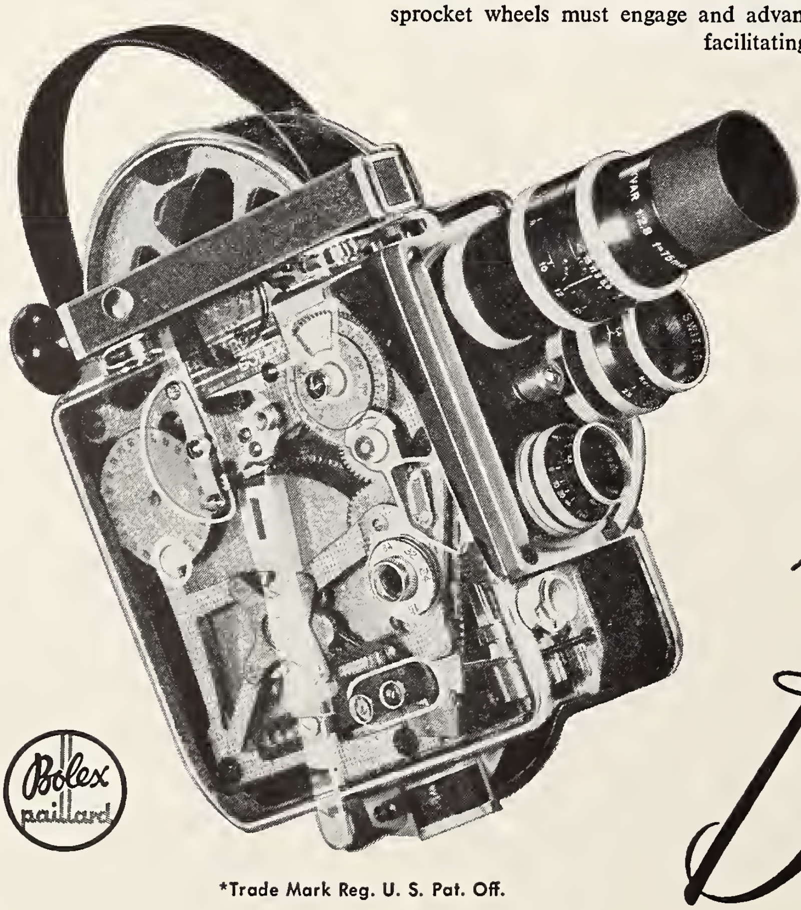

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THE MAGAZINE FOR
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Published Every Month by
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1951

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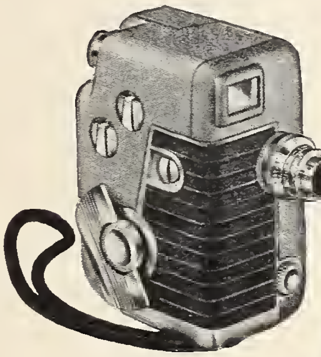

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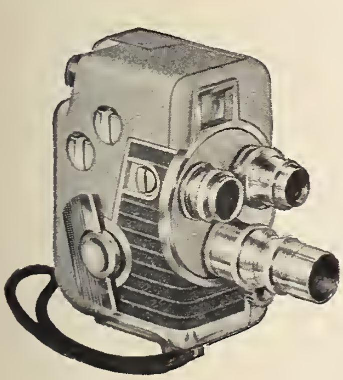

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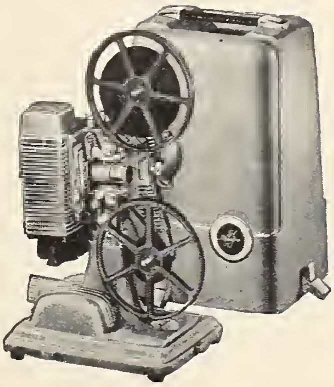

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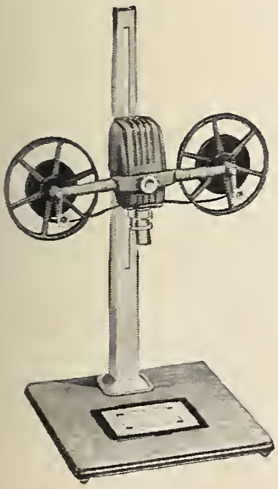

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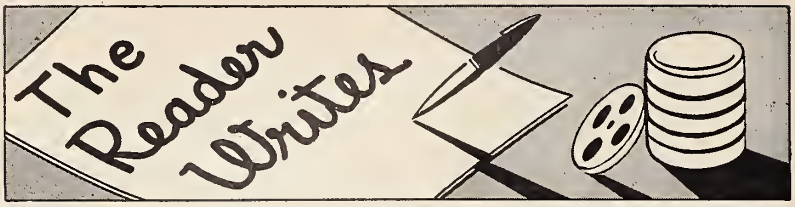


This department has been added to MOVIE MAKERS because you, the reader, want it. We welcome it to our columns. This is *your* place to sound off. Send us your comments, complaints or compliments. Address: *The Reader Writes*, MOVIE MAKERS, 420 Lexington Ave., New York 17, N. Y.

SOUND ON 8MM.?

DEAR ACL: I would like to see an article in MOVIE MAKERS bringing up to date the information on magnetic sound for 8mm. movies.

There have been numerous articles on wire and tape recording, but it has been some time since the above has been discussed and doubtless some progress has been made on it.

M. B. DENNY, ACL
Jackson, Miss.

Member Denny and all other readers should watch for important news of magnetic sound-on-film developments in September MOVIE MAKERS.

WONDERFUL BOND

DEAR ACL: Thanks to my membership in ACL, I had the pleasure to meet Mr. Oscar Horovitz, ACL, during his stay in Paris, and now I have been very glad to read his magnificent article in your June issue.

Yes, indeed, our hobby is a wonderful bond between good-willing people in this rather disturbed world. I wish it will go on for a better understanding between nations.

A. ROSSI, ACL
Paris, France

NO PREREQUISITE

DEAR MR. MOORE: Receipt today of the July MOVIE MAKERS, with its announcement of the 1951 Ten Best contest, prompts me to send the letter I have been intending to for some time.

Specifically, it is in regard to a statement which appeared in the Vacation Issue of *Panorama*, Bell & Howell's quarterly, which said (as an editor's note): "If you plan to enter a film in an ACL contest, you will be interested to know that sound accompaniment is almost a prerequisite of success."

I am willing to take the League's word for it that this is not the case (your two recent articles on how the Ten Best contest is conducted), but I must say that such publicity is inclined to create doubt about entering in the mind of one who, like myself, does not have sound and does not intend to have it.

I took up amateur movie making to record trips that I made, and not to try and ape professional films . . . That, for better or for worse, is the way I still feel about it—"prerequisites" or no prerequisites!

LEWIS B. SEBRING JR., ACL
Schenectady, N. Y.

Grateful as we are for *Panorama's* plug of our contest, we must nevertheless disclaim sound accompaniment as "almost a prerequisite of success."

ACL's stand on this matter was expressed in our June article, *More Talk of the Ten Best*, in which we wrote: "And now, what about sound? Well, our attitude is that, under present technical limitations, sound for the amateur is still secondary—an adjunct to the main show . . . if it is offered, we feel it is only fair to evaluate it . . . along with your picture."

HOW NEAR TO ACL

HI-YA, FOLKS: I wonder how many of our members know how near they are to League headquarters when they are in Grand Central Station in New York? I know that when I came to see you I could have walked from my hotel; but I got on a bus and transferred either once or twice before I found you.

I am sure there are many members who, while in New York for a short time, would look you up if they knew the exact location.

ROBERT E. TILBURY, ACL
Hamilton, Canada

We hope so. Matter of fact, League headquarters were moved in 1936 and have since been maintained at 420 Lexington Avenue expressly for the convenience of visiting ACL members.

The address—which is between East 43rd and 44th Streets on Lexington Avenue—is commonly known as the Graybar Building; as such, it connects directly by interior concourse with the Grand Central Station—from the eastern or Newsreel Theatre end.

Because of *that* connection, guests from the Commodore, Biltmore and Roosevelt hotels may reach the ACL office by walking through the Grand Central, with which these hotels connect underground. The office is also within short walking distance of the Hotels Lexington and Shelton (a few blocks north on Lexington) as well as the Ambassador and Waldorf Astoria, a few blocks north on Park Avenue.

A ZERO MISSING?

DEAR MR. MOORE: I have just received and looked over the May issue of MOVIE MAKERS, and I like what I see and have time to let soak in. The sound articles are timely. Let's have more of the same as conditions permit.

There is one slight correction I would like to call to your attention. In the diagram on page 157 a 6C4 tube is shown as being operated from the 115 volt line, the "proper" voltage for said 6C4 tube being obtained by the dropping resistor of 75 ohms (25 watt capacity).

I am very much afraid that a "0" was dropped somewhere along the line, as a 75 ohm resistor would place about 100 volts on the 6C4 filament and naturally burn it out. The proper value for this resistance is approximately 750 ohms—the exact value not being critical.

JOSEPH A. WAGNER, ACL
Verona, Pa.

SOUTH AFRICA SOUNDS OFF

DEAR MR. MOORE: Thought you might be interested to read first hand of the reaction out here to your March editorial, *Which Do You Choose?* After reproducing it in full in *The Sub-Standard*, news bulletin of our Durban Cine 8 Club, our editor followed with a number of comments—from which you may quote at will. (We now *are* quoting—*Ed.*)

"It will be many years, most likely, before South Africans sit staring at television, so that TV for the present is not our worry. But our American friends are worried; so let us throw them a lifeline.

"Ever since the inception of our club in July, 1947, we have suffered from a shortage of color film. We have groused plenty; but devaluation, dollar shortages, import controls and perhaps lack of consideration on the part of the manufacturers render it futile.

"And now concern is felt in certain circles in America at the falling off of amateur filming—although apparently there is no shortage of film there. And so, Members, which do *you* choose? TV *and* Film, or *No TV* and *No* Film?"

NEAL DU BREY, ACL
Durban, South Africa

SURPRISED AND HONORED

DEAR MR. MOORE: Do you recognize the two gentlemen in the accompanying photograph? To be sure, they are none other than the League's vicepresident, Ralph E. Gray, FACL, and yours truly.

I was surprised and honored when Mr. Gray called on me soon after his arrival here, and it so happened he

RALPH E. GRAY, FACL, left, League's vice-president, visits with O. L. Tapp, ACL, this summer at his home in Salt Lake City, Utah.

parked his trailer very close to our home. So during his brief stay we met frequently and even went on a Sunday auto tour and picnic. Then one day Ralph, Glen Turner, ACL, and I lunched together.

What an enjoyable time we had! Words cannot express my gratitude to the League. Its friendly staff and members are really something to boast about.

O. L. Tapp, ACL
Salt Lake City. Utah

MAD OVER MAPS

Dear Mr. Moore: Thank you very much for your interesting letter with which you enclosed the street map of New York City which I requested. I am delighted to have it, especially with the annotations you put in.

You may think that this map is a mundane thing. But aside from liking maps as such, I find they help to produce a clearer picture of your great city about which one hears and reads so much. For example, I find that your ACL office is not far from the new United Nations headquarters and that Times Square's busyness is probably due to the fact that it is an interchange point on several subways.

Although I am indeed a photographer, I'd sooner have this map than a roll of colour film.

Stanley W. Bowler, FRPS
London, England

Author in May, 1951, Movie Makers of *Great Britain Beckons,* Mr. Bowler requested that we send part of his payment in a detailed street map of New York City—a request which it gave us much pleasure to fulfill.

THE SWAP SHOP

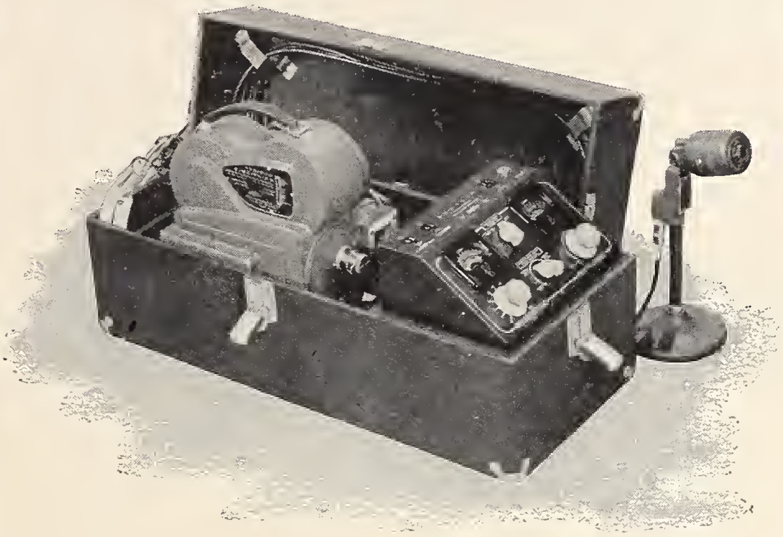
In this column Movie Makers offers its readers a place to trade items of filming equipment or amateur film footage on varied subjects directly with other filmers. Commercially made films will not be accepted in swapping offers. Answer an offer made here directly to the filmer making it. Address your offers to: *The Swap Shop, c/o* Movie Makers.

EXCHANGE WITH ENGLAND

Dear Sirs: Would any reader of this magazine be willing to correspond and supply 8mm. color reels of New York City, Los Angeles, Portland (Ore.), Hawaii and Chile, in exchange for equal color footage of places of interest in London? Also are you interested in exchanging English and American cine books and magazines?

Dennis B. G. Moss
23 Highbrook Road
Blackheath SE 3
London, England

Why Not Own the Best?



For home movies of theatrical quality, try the new "Cine-Voice" 16mm Sound-On-Film Camera. Shoot full-color or black & white. Now you can enjoy your own High-Fidelity talking pictures!

$695.00 with a 30-day money-back guarantee. You must be satisfied. Write today for free illustrated "Cine-Voice" folder describing this newest achievement in 16 mm cameras.

COME ON IN!
COME ON IN!

Auricon Hollywood

BERNDT-BACH, Incorporated
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"Make SOUND MOVIES Anywhere"

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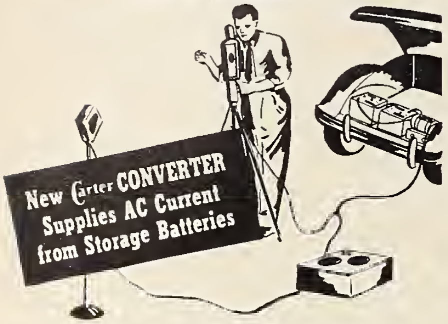

Now you can take movies AND operate a tape or wire recorder in those "far away places" where ONLY storage battery power is available. In places, too, where you can "plug in" only on DIRECT current. Thanks to the NEW *Carter BR1016CW4 Converter, this entirely new, fascinating field is now wide open for home movie fans who want tape or wire recorded SOUND with their pictures regardless of location problems.

Think of the possibilities. Cover sports events, trips to parks, camps, the open country, on ship board. Now wherever SOUND is heard you can produce "SOUND" movies. All you need is your silent camera with AC electric motor drive, a recorder, and a *CARTER CONVERTER, operating from a 12 volt battery. (Other models available for 24, 28, 32, or 115 DC input.) Entire equipment, including battery, takes less space than a suitcase.

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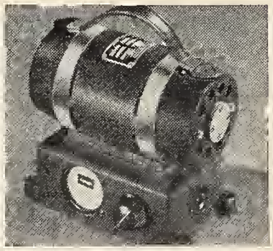
*Carter BR1016CW4 delivers up to 160 watts 60 cycle 110 v. AC . . . plenty to operate recorder and camera both at once. Satisfactory "sync" and playback quality may he obtained by regulating converter to 60 cycle output and by operating playback and projector from a power source of constant voltage and frequency. Other *Carter Converters will ALSO operate sound-on-film cameras used by broadcast stations and professionals. Available from radio distributors in many cities.

New Model BR1016CW4 *Carter Converter with Frequency Control. Size 10¼" x 5⅜" x 7½" high. 21¾ lbs. $137.00 list.



*TM Reg.

*MAIL COUPON NOW for Catalog and full details of new model BR1016CW4 and other *Carter Converters.*

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Please Rush Free Catalog of *CARTER CONVERTERS, Price list and full details of new model BR1016CW4.

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Closeups—What filmers are doing

We had hoped, back in April, to give you a picture of Ian Pollard, ACL, in conjunction with his article, *New Zealand Reporting!*, in that issue. But the requested photo did not arrive in time; and even when it did we feared that it was of inadequate sharpness for effective reproduction.

So on his most recent holiday clambering over New Zealand's mountains, Pollard had one of his pals shoot the picture you see here. The pack, he says, weighs just 82 pounds *without* strapping on his boots. Two cameras are in the top pockets.

IAN POLLARD, ACL, of Dunedin, N. Z., illustrates his idea of a happy holiday trip.

A lively and cordial letter from a newcomer to the League, J. M. Sheppard, ACL, has made us fast friends already. Mr. Sheppard, a writer known to readers of the *Saturday Evening Post* and other American publications as Juan Pastor, has been living in Ecuador for the past twelve years. In taking an annual inventory of his year's typo output a while back, it occurred to him that some of his stories might make good film material. Purchase of a Bell & Howell 70-DA and ACL membership followed in quick succession, and the first productions got under way.

However, Mr. Sheppard is without a titler as yet; he says he would like to offer 16mm. footage on Ecuador in exchange for some 16mm. titles to order. And, anyone traveling in South America will find a warm welcome at the Sheppard hacienda. Drop him a line in advance at Box 2220, Quito, Ecuador, and he'll be glad to give you the benefit of his long experience in that country.

On the face of it the postcard carried one of those usual, gaudy chromos of the Grand Canyon. But on the back in a brief penciled scrawl, there were dreams and drama: "Will shove off sometime today," it said, "for the one I've been waiting for—the run through the Grand Canyon of the Colorado."

It was signed, of course, by Al Morton, FACL, and what it meant was that after four years of planning and preparation Al Morton was at last taking up where he left off in 1947 with his *Adventure on the Colorado*. Specifically, he was taking up at Lee's Ferry, in Arizona, a flat place in the river bank where that first great trip ended. The destination this time was Lake Mead at the far end of the Grand Canyon itself.

Along again were three companions of his old adventure—Don Harris and Jack Brennan, the seasoned river boatmen, and LeRoy Sessions, a passenger from Salt Lake City. But this year Morton was making the river run in his own boat—*The Movie Maker*—built to his own designs and with his own hands. Jack McKellar, another river pro from Klamath, Calif., was at the steering oars, and two passengers from Pasadena made up the complement of seven. . . . A lucky seven, we hoped, as we read the cool, brief card.

On a round-the-world film trip, Noel R. Abrecht, ACL, of Melbourne, Australia, stopped by to see us while in New York City, his main interest being the purchase of a new camera, make undecided, and accessories. He had signed up two compatriots for the League, A. W. Barlow, ACL, and Lionel R. Spencer, ACL, to whom we shout, long distance, a most hearty welcome.

Mr. Abrecht, who works in 8mm., had already cine-covered a good part of the United States, and from here he goes to several European countries, thence to England and back home to Australia.

By special arrangement between the Amateur Cinema League and Leslie Froude, secretary of England's Institute of Amateur Cinematographers and this year's president of the Union Internationale du Cinema d'Amateur, the ACL will be represented for the first time at the annual congress of UNICA, being held this month in Glasgow, Scotland. Deputized by the League as an unofficial observer, Esther Cooke, ACL, of Albany, N. Y., will attend all sessions of the congress as a non-voting guest.

After leaving Britain, Mrs. Cooke will move on to Holland. There, armed with both a Bolex L-8 and H-16, she plans to shoot a personal film on 8mm. and a documentary for the Netherlands National Tourist Office here on Sixteen. The latter film, when complete, will be available through the League's Club Department to all ACL clubs in this country.

* * *

SHOOT YOURSELF!

Does your continuity call for you to appear in your own picture? An English amateur applies ingenuity to this universal problem

DENIS M. NEALE

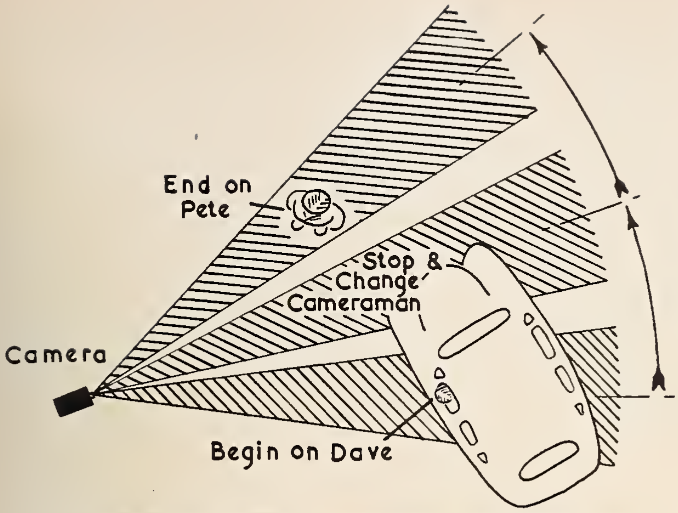


FIG. 1: Two-man pan system is plotted above. Pete shoots Dave; pan to a stop as the cameramen change, end as Dave shoots Pete.

LET'S face it! In the life of every movie maker there comes a time—generally about the end of his second or third roll—when he feels an irresistible desire to picture himself. One can, of course, blame such a practice on his family and friends, claiming with a becoming modesty: "*They* insist on my getting in this thing!"

But why dissemble? Getting in your own film is always fun (at least for the other folks), and often it seems the only solution to some simple problem of film planning. Especially out in the field when you are vacation filming. Do you need a figure in the foreground? Then lock the camera down and stand in there yourself. Is another hand called for to con a road map? Then push the button with one hand and point in closeup with the other . . . Although no less modest, I hope, than the next one, I seem to have collected quite a dossier of dodges on how to shoot oneself. Strictly in the interests of cine science, of course, perhaps you'd like to try a few.

WITH THREE OR MORE

Let's take the easiest examples first. Whenever there are three or more in your holiday group, the basic solution is to take turns behind the camera. At least such a switch should be made often enough so that *you*, the primary cameraman, get registered as really part of the party. Suppose, for example, you are a threesome. Largely you will be shooting the other two in paired action: but on occasion the action should swing to you. Which brings up an important point in such filming techniques . . .

Whenever a change of cameraman goes with a change of shot, some action should motivate and carry the camera viewpoint from one shot into the next. For example, Dave shoots you passing a paddle to Pete who carries it out of the picture. Then you shoot Dave steadying the canoe while Pete enters the picture with the paddle. In this way Pete and the paddle link the two shots, strengthening the impression that they were taken at the same time. In addition, the action shows that you and Dave are several yards apart and so not likely to be together in the same shot anyway.

TWO MAKE IT TOUGHER

Of course, when there are only two of you, things are not nearly so easy. Although there is, to be sure, the "conversation trick." This might run as follows:

1. (Dave is shooting you.) You take out a cigarette, fumble, say:

2. (Title.) "*Got a light?*" Although such a title could be acted out, its purposeful use here creates an opportunity for changing the camera viewpoint.

3. (You are shooting Dave.) He produces a lighter which will not work.

You can follow this with closeups of the lighter, as Dave and you in turn try to ignite it. But in doing this, be careful to get the direction of lighting right: and be sure to stand in the positions which you would really occupy. Also watch another point: if you and Dave shoot from your acting positions, every shot will show the other fellow looking straight into the camera. You can avoid this by using a cam- [Continued on page 268]

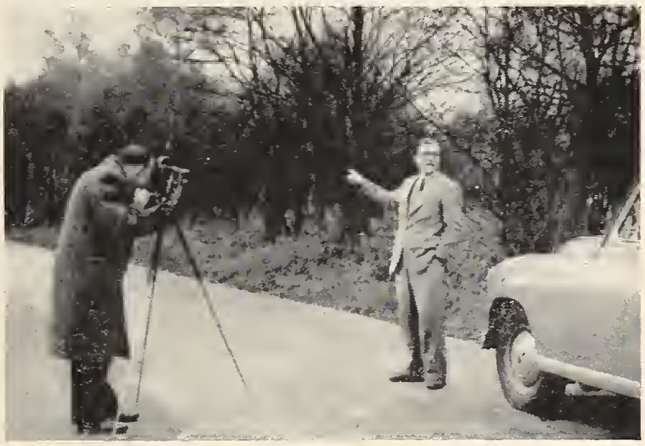


FIG. 2: Action at end of two-man pan would look like this. Here Dave, first seen in car signaling Pete, films Pete's reaction.

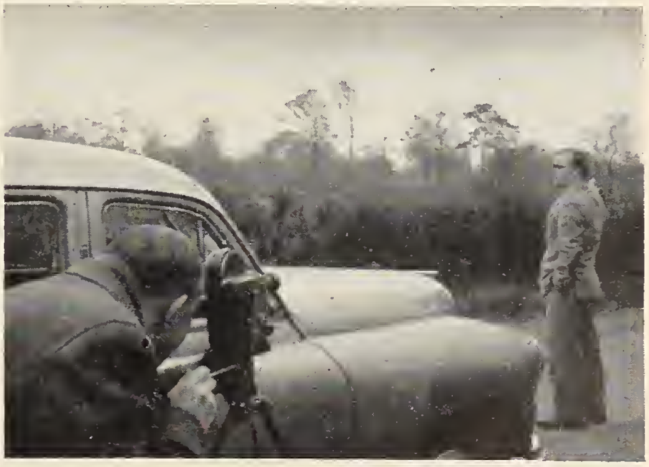


FIG. 3: A transition shot from the end of two-man pan shows Pete in pointing position, suggests Dave by car in foreground.

THE 100 YEAR OLD HOME, a drab and dreary pile of mid-19th Century architecture, is seen in background as author shoots early scenes.

TWO WEEKS TO GO

How one amateur, in two weeks time, produced a successful welfare film for TV presentation

HERBERT A. MacDONOUGH, ACL

AS THE telephone jangled, I put down the May issue of MOVIE MAKERS and reached for the receiver. "Would you be willing," a voice asked, "to help out in the production of a picture for television?"

It was the Junior League Radio Workshop of our upstate New York community calling. They had been engaged, I knew, in a fund drive to build a new Children's Home. Now, as a climax, the committee hoped to make one final appeal over our local television facilities. The TV station, they said, had already agreed to provide free program time as a public service. The Ansco company (which was located in our community) was ready to supply the raw film stock free. The Workshop had a young lady who had done several successful radio scripts. Would I be willing . . .

TWO WEEKS TO PRODUCE

Would I? Imagine being asked to shoot a picture, the success of which could almost be measured in actual money! Imagine having a major film manufacturer provide all the film you needed for that picture! Here, surely, was a movie maker's dream come true. Then, just as I agreed to help out, the voice went on:

"Well, fine! Now there's just one other thing. . . . You will have two weeks to get the picture on the air in the final form."

Two weeks—fourteen days—to plan, write, shoot, edit, title, re-edit, get the release dupe made, prepare the narration, select the background music, and time the whole for TV release! I hung up the phone and reached again for my copy of MOVIE MAKERS. Turning quickly to John Battison's article, *Can the Amateur Tie Into Television?*, I reread with great care the good advice set down therein. Here was a chance to put my ACL information to work and only one day after the magazine had arrived.

SHOOTING WHILE PLANNING

We called a conference without delay and set the script writer at work on the story while I checked my equipment and lined up the film, lights, etc. A call to the radio station revealed that we were allotted ten minutes of air time, which meant 366 feet of 16mm. film running at the standard 24 frames per second. Since the telecast would have no color, we decided to use Ansco Hypan as the sensitized material, taking advantage of its generous speed both indoors and out, as well as its ability to hold the contrast range within the limits of the television system.

At the story conference we decided to use the documentary approach, being certain to point up the extreme drabness of the 100 year old Home, the inadequate facilities and the evident need for something new and much better. At the same time we hoped to show the charm and good spirits of the children who lived there and make our main appeal through the winsome expressions on their

BASEBALL AND BILLY—the latter one of the heart-moving little moppets featured in the film—each pose for their picture.

EXPOSURE WAS EASY in the washroom scenes, with the light-colored walls and equipment raising apertures to f/8 on Ansco Hypon.

faces. With this general plan, and to save time, I decided to go on location and shoot atmosphere, while our script girl stayed at the typewriter and worked out the action sequences within this framework.

It was 10:00 a.m. when Bill (my right-hand man) and I loaded the equipment into the station wagon. As a last-minute thought I tossed a K-3 yellow filter into my pocket, for I had noted that the sky was a springtime blue with fluffy clouds drifting by. The Home Superintendent greeted us at the main building and, in a quick tour of the premises, gave us an idea of what facilities were available.

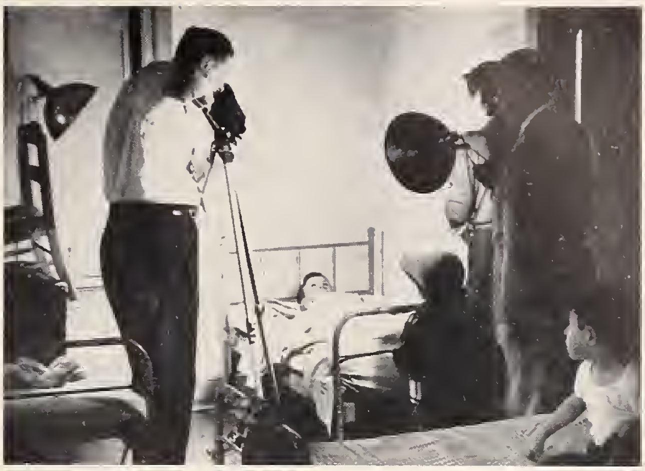
Outdoors the weather was perfect and no exposing problems seemed evident. But indoors we found a movie maker's nightmare. Sixteen foot ceilings, walls painted in dark colors so as not to show dirt, virtually no electric outlets except the drop light sockets, and huge, barnlike rooms greeted us. Here were the areas we had to light and photograph at 24 frames per second! A preponderance of closeups seemed the only answer. We knew from MOVIE MAKERS article—and from talking with our local TV engineers—that such a treatment was almost mandatory in movies on the air. We knew too that for pictures of any purpose closeups were always aces in appeal. Besides, we thought, they're a lot easier to light—and to light with controlled contrast levels. So, for the interiors, a closeup treatment became our guiding plan.

STORY LINE SIMPLE

By late afternoon we had 150 feet of exteriors in the can, and so we returned to the home base to learn what progress had been made on the script. Our Junior League friend had done yeoman service. While it broke her heart to delete some of her favorite sequences, she had produced a streamlined and appealing script totaling only 64 major scenes.

Her story was based on the arrival at the Home of two brothers, one eight and the other five years old. The children of a broken household, they are brought by a social worker at the court's order to live in the Home. They are greeted by the Superintendent and the film then follows them through their new life. Our two little actors had been selected for us by the Superintendent for their brave and winsome appeal. What a winning combination they were was readily apparent to those thousands who saw them on their TV sets and responded with generous aid. But I anticipate . . .

With this script in hand, we spent the entire next day shooting, taking all of the scenes needed in one area before moving on to a new location. Our practice was to rehearse



PUTTING COT IN CORNER was an ideal method of conserving limited light level, since each wall served to reflect light back on set.

"ONCE UPON A TIME" talks to a child's heart, whether read in his own room or to a night-gowned group within an Orphan's Home.

the action twice and then make a take. If, however, the scene was dramatically important, we would make a retake immediately in order to have a choice of expressions on our young actors' faces. And, on all of the outdoor scenes, we used the K-3 filter throughout. Its fairly heavy filtration of the blue skies proved exactly right in keeping them from going "bald," a rendition which would have been disastrous to television transmission.

EXPOSURE PROBLEMS INDOORS

Then came the problem of the interiors. The huge hall and stairway, with its pathetic 100 watt bare lamp hanging from the ceiling, was a major problem. Since we wanted to keep the atmosphere drab, we bunched our reflector floods to give lighting that seemed to come from the bare lamp and, in this and one other scene, we actually had the lamp showing in the picture. Neither the *March of Time* nor Orson Welles had anything on us for realism!

Otherwise, by using closeups and semi-closeups, and often running our extension cords 50 to 60 feet at a time, we were able to get enough light on relatively small areas to give adequate exposure at $f/5.6$ to $f/8$. In certain areas we replaced the lighting fixture lamps with photofloods and kept our fingers crossed that the ancient wiring would take it. For the most part, we used clamp-on holders with 375 watt medium-beam reflector floods as both key and fill lights. These medium beam units were selected to give us the most

[Continued on page 273]

YOU AND YOUR METER: 2

Our staff photographer continues his counsel on the two-part problems of proper exposure

Photographs for MOVIE MAKERS by LEO J. HEFFERNAN, FACL

LAST month in this meeting place we began an examination into some of the fundamental facts of exposure meter usage. Chief of these, and the one from which all others derived, was the fact that the reflected light meter is designed to give an immediately usable reading only when trained on average-toned subjects. On direct readings of other subjects (light and dark toned), and on substitute readings for the subject (the gray card method), we found that certain compensations of exposure from that indicated by the meter were necessary. These were:

DIRECT READING

Light toned subjects: Reading too high. Give 1 to 2 stops *more* exposure than meter indicates.

Dark toned subjects: Reading too low. Give 1 to 2 stops *less* exposure than meter indicates.

GRAY CARD READINGS

Light toned subjects: Reading is for average subject and slightly low, since gray card has average reflectance (18%) always. Give ½ stop *less* exposure than meter indicates.

Dark toned subjects: Reading is for average subject and slightly high. Give ½ stop *more* exposure than meter indicates.

After following through these fundamentals, we then considered what compensation might be necessary for a side lighted subject (none, if read half on highlight, half on shadow) and a back lighted subject (¼ to 1 stop less exposure than a reading on shadowed area). With these fairly fundamental exposure problems behind us, we are ready this month to move on to others—perhaps slightly less common. These are, in order:

LIGHT BACKGROUNDS

Your meter, you must remember, cannot reason. Therefore, when you point it at a certain scene, you must expect it to take into account all of the light values within its angle of view. (This factor, angle of view, is essentially the same as that of your standard camera lens). If, therefore, this angle of view includes a large area of light toned background, your meter will react sharply to it. Your reading will be too high.

Fig. 1 illustrates this condition neatly. Here, a direct reading from the camera position would underexpose the delicate flesh tones of the girl's face. Thus, the cameraman has moved close in to his subject and reads only the light reflected from her face. Then, with that reading in hand, he recalls his lesson from last month: *Light toned subjects should get more exposure than the meter indicates.* His ultimate aperture, therefore, might be ½ to 1 stop larger than the meter calls for.

DARK BACKGROUNDS

The effect on exposure of a dark background will be just as pronounced as a light one—but, of course, in the opposite direction. If the young bathing beauty in Fig. 2 were to be filmed with the exposure indicated by the meter, her skin tones would be badly overexposed and all of the detail would be washed out.

For with the meter in its present position, it is scanning far too great an area of the dark background, thus pushing its reading far down on the aperture scale. One corrective method would be to move in close enough to read only on the figure—as was done with Fig. 1. But in this instance such procedure might be bothersome. Far easier would be to take a reading on a gray card (held in the same light as the subject) and then allow ½ stop *less* exposure to compensate for the light subject.

COMPOSITE BACKGROUND

The situation in Fig. 3 presents another problem. Here, since the scene will be at least at medium shot distance, exact exposure on the model is not so important as in the closeup Fig. 2 shot. Thus, our need now is to compute an effective exposure for the scene as a whole.

But as a whole this scene—as are so many—is comprised of alternate areas of extreme light and shade. Unless these areas are exactly equal (a most difficult matter to judge), a camera-position reading is likely to favor one area and slight the other.

Some substitute method seems indicated. Again, a gray card reading in comparable light will give a good average toned exposure. But you might be without this accessory. In such a case, it will be well to read from close in on the lightest tone in the scene (probably the girl's face) and then open up 1 full stop from the meter reading.

SCANNING THE HAND

Other amateurs (and some meter manufacturers) suggest scanning the hand (see Fig. 4) as a convenient form of substitute reading. This, too, is a workable system; but like many another it must be carefully controlled.

To begin with, there is the matter of background. It is often difficult to hold your meter close enough to your hand to avoid all background effect. Then, if the background is dark (as in the left of Fig. 4), your reading will be low; if it is light (as at right), it will be too high.

Let us suppose, however, that you are taking a reading so close that it is unaffected by background. There is still the problem that very few hands (unless darkly tanned) have a reflectance as low as the average of 18%. Thus, if you do scan the hand, you will need generally to open up 1 full stop from the aperture indicated to get an average exposure.

IN FILMING FLOWERS

And now let's apply these exposure ideas to some of the more popular subjects of personal filming. People, of course, are the chief of these, so that throughout these discussions we have used flesh tones as the primary reference.

But flowers are undeniably another first favorite; and here especially accurate exposure is necessary to recreate their full beauty. We will find in filming them that much the same exposure advice applies. Readings must be taken close enough so that background does not affect the result. And color tones must be considered.

A red rose, for example, is of average tone, and a reading of its reflectance may be used directly. But the majority of flowers are on the lighter side in tonal value. Yellows, light blues, pinks, orchids and oranges—all of these will require use of a larger aperture than the meter

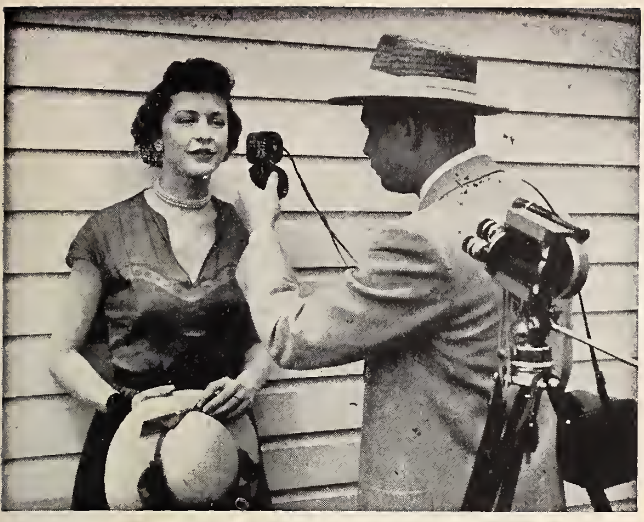


FIG. 1: The white background would, if within meter's scanning angle, underexpose girl's face. A close reading is called for.

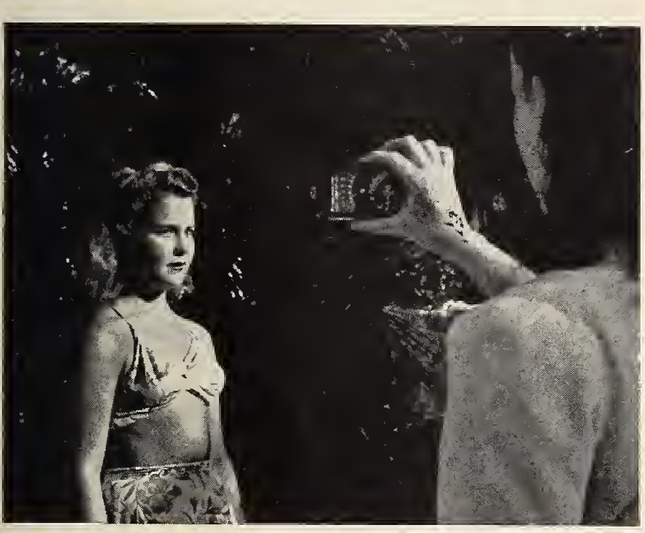


FIG. 2: Even at this angle of view, the dark background would seriously overexpose subject. Situation calls for substitute.

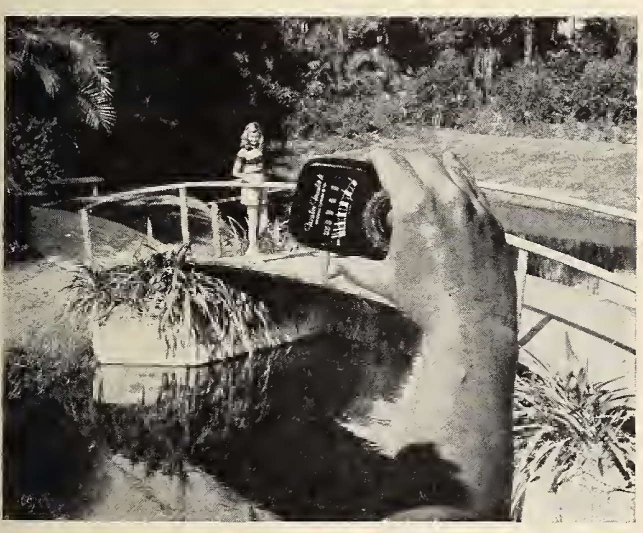


FIG. 3: A composite background of strongly dark and light areas can be confusing. Read lightest tone (girl's face) and open up.

says to maintain their light colors. An extreme of this need is seen in the rendering of the white hydrangeas in Fig. 5. Two full stops more than the meter indicated were used to create the normal white tones on the right. Failure to compensate in this way would result in the muddied tones on the picture's left.

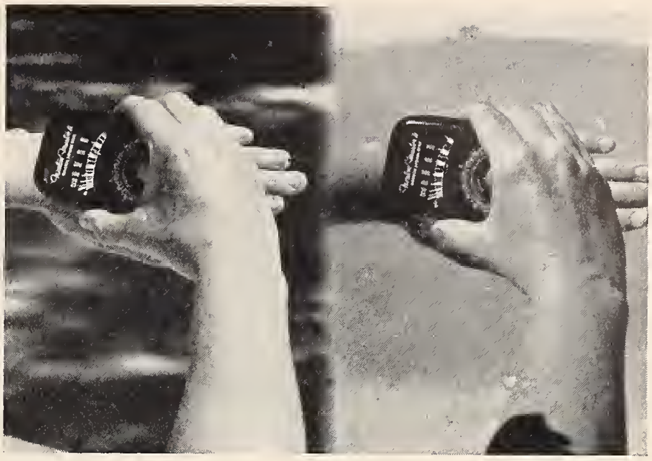


FIG. 4: Scanning the hand is popular substitute reading system. However, light flesh tone usually calls for 1 stop extra.

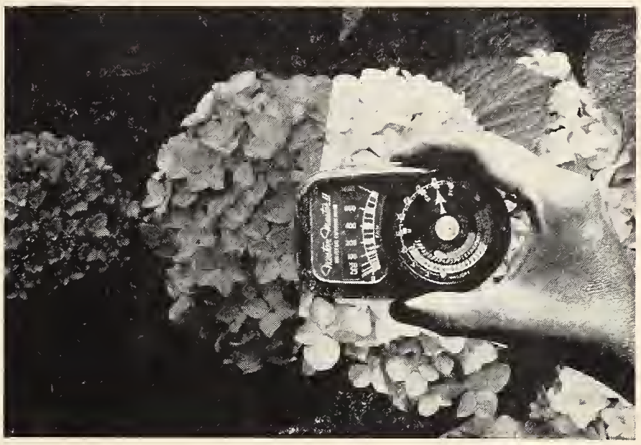


FIG. 5: Filming a flower is no different from picturing a person. Light yellows, blues, pinks, orchids and orange need light.

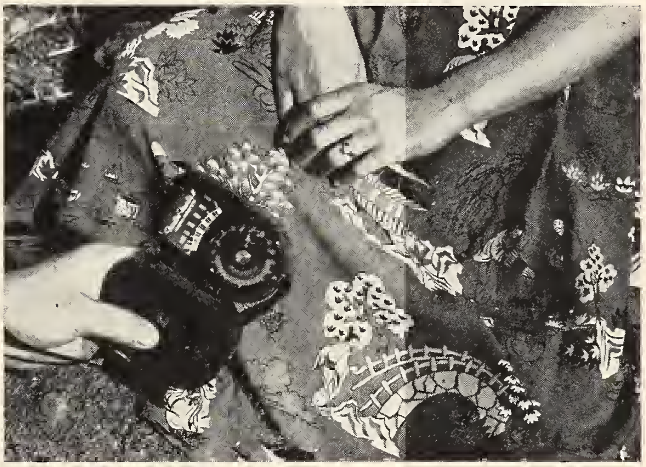


FIG. 6: Only accurate exposure of dress fabrics will recreate true tone, texture. Note too brilliance of flesh tones at left.

FILMING FABRICS

Often, even in family filming, an accurate color rendition and sense of texture is important in picturing people's clothes. Fig. 6 bears out the same exposure lessons we have learned earlier. The relatively light colored fabric of the girl's skirt will result in too high a direct reading by the meter. To retain the lighter color, approximately ¾ of a stop more exposure was allowed than was called for by the meter. If this correction had not been made, the clouded result seen at right in the composite print would have been the disappointing result.

YELLOWSTONE BY THE YARD

Use commercial color, urges this amateur, to patch those gaps in your vacation pictures

JOHN B. NEWLIN, ACL

I PLEAD guilty! Yes, I plead guilty to mixing commercial film with my own Kodachrome to complete movie records of my vacations. A filming friend tells me this practice is unethical; others say it is positively immoral. But before I'm found guilty of high treason and read out of the lodge, please hear my side of the story.

Why do you take vacation pictures? To some camera nuts the whole thing seems to be a mere exercise in amateur skill—purely a chance to show how good (or how bad) they are with meter, filters and camera. But to me and (I hope) to most of us in the ACL, vacation footage has an entirely different purpose: Its primary end and aim is to help us re-live, and help friends to live with us, the pleasures of the trip. A color record of that beach vacation in 1950 or the mountain trip in '49 certainly makes nice viewing during the blizzards of '51!

So I contend that anything which adds to the interest of my vacation film record may be used legitimately. A good script or preliminary plan, good editing, good titling, good camera work, all these come under this head. And so does judicious use of good commercial color! Here's how I see it . . .

Back in '47 I had to leave Colorado's Royal Gorge without shooting a frame because instead of sun I had clouds—lots of clouds. I might as well have exposed my color film in a darkroom as under that light. So today I can *tell* my friends about the gorge, one of the high points of the trip, but I can't *show* them. For there is not, as far as I have found, any commercial color of this subject on the market.

But the boughten footage has saved me from many similar disappointments since then. The commercial cameramen and a few lucky amateurs can hang around long enough to carry out an intricate shooting schedule covering all the highlights; they can then add two or three days of waiting for the right light from the right direction to get the entrance to a pueblo in New Mexico or the governor's mansion in Williamsburg. But me . . . No! On account of time, budget and consideration for other members of the party, *I* can't. I have to keep moving, and sooner or later (mostly sooner) I have to get back to work.

"Well," says some bright boy in the back row, "why do you even bother to take a camera along?" For several reasons. In the first place, commercial color film is generally available only on our national parks, monuments and a few major cities. All of the connective sequences—the charming roadside waterfall, the flock of sheep on the road, the ancient character at the little store—are mine and mine alone to photograph.

In the second place, commercial footage is almost always free from identifiable human figures. It supplies you with plenty of scenic long shots, but you can have a field day (or days) using your ingenuity on medium and closeup shots for the running gag and other features which make the trip personal.

For example, say your running gag is someone writing those innumerable "having-wonderful-time" postcards. This sequence might open with the lady (Yes, I know: "She ain't no lady. She's my wife!") writing, followed by a closeup of the card she is writing. So far this stuff is mine. But we cut now to a medium shot showing a geyser cone as it spouts some steam (commercial), and then a closeup as the lady looks up with interest (again mine). The climax comes as Old Faithful (presumably taken from the lady's viewpoint) erupts in its familiar majesty —and this is *all* commercial. Toward the end, as the geyser begins to die down, I return to my untiring tourist as she finishes the card . . . Now, even if the weather had prevented shooting this nonsense on the spot, I could have relaxed. For I still had the really important parts back home in a can.

WHERE WAS I? The author, immersed in the usual immaculate order of any editing session, tries to recall just who took what.

At first glance, it might seem that this procedure would create an unholy mess in editing (*see our illustration!*). But in general it's no more complicated than assembling most other productions in final form. While it is seldom advisable to intercut commercial and personal shots of the same subject from the same angle or distance, there should be little difficulty when intermingling the two less directly.

Perhaps one editing problem should be mentioned, however. With all of your own footage (assuming that it's still the original and has not been duped), the emulsion (or dull) side of the film will face outward on the reel—and thus upward on the splicer. With commercial footage—if it is a so-called "first dupe" printed directly from the original—the emulsion side of the film will face inward on the reel and downward on the splicer.

In editing, this will mean that, in splicing a strip of commercial into original footage, no emulsion scraping will be necessary. The shiny (or base) side may be spliced directly to shiny side without further ado. In projection, the use of first dupes with original footage will make necessary a slight readjustment of focus between the two, since the image is carried on opposite sides of the base.

However, you are unlikely to encounter either of these changes in technique. To preserve the precious original footage, commercial color copies generally are printed from so-called master duplicates. This operation automatically returns the image to [Continued on page 267]

A TWO-WAY TITLING CHART

For 8 or 16 millimeter cameras, the chart below is an invaluable aid in all title making

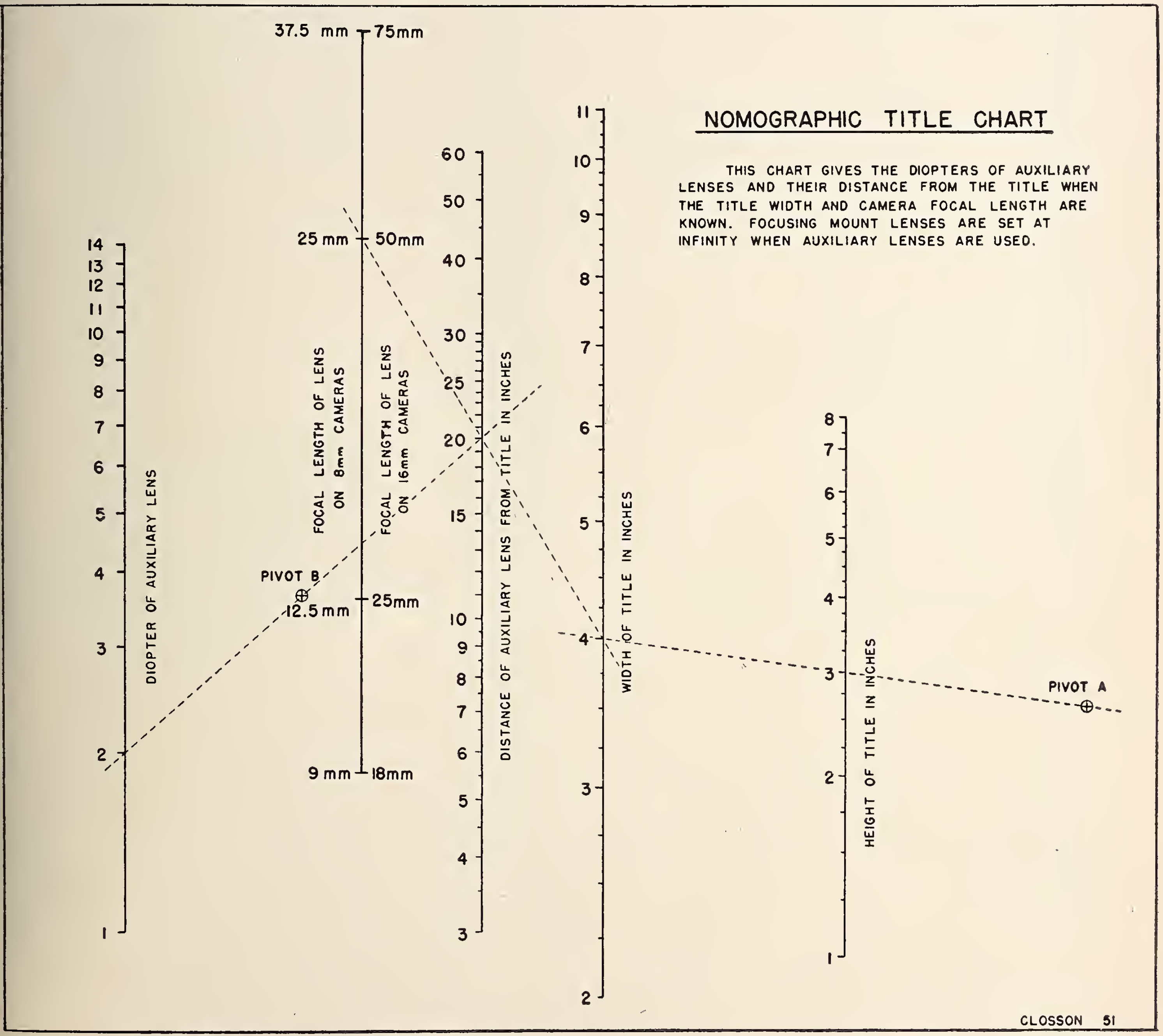
Designed for MOVIE MAKERS by JOHN E. CLOSSON, ACL

LAST JANUARY, under the heading of *A Titling Tell-All,* we presented in this place an all-purpose titling chart designed by John E. Closson, ACL. Through no fault of Mr. Closson, we stated then that his chart might be used with equal facility for either 8mm. or 16mm. cameras. This was in error. Mr. Closson's chart as then diagramed was designed for direct use with 8mm. cameras only—a correction which we stated in words as soon as possible thereafter.

Mr. Closson, however, has done a far better thing. Although now busy as a lieutenant of engineering in the United States Navy, he has generously found time to redraft his original design so that, as he puts it, "our readers might have a correct chart which *may* be used for either 8mm. or 16mm. cameras." We are pleased to publish it herewith. And, for those just joining the class, here's how it works. . . .

We begin by assuming that you, the title maker, have determined two facts in advance as you approach your project. These are (1) the width of the titling area you intend to use, and (2) the focal length of the lens you intend to use. From these known figures, the chart will guide you in determining all other data necessary to the job in hand.

In the example diagramed we have taken 4 inches as the width of the title card de- [Continued on page 268]



NOMOGRAPHIC TITLE CHART

THIS CHART GIVES THE DIOPTERS OF AUXILIARY LENSES AND THEIR DISTANCE FROM THE TITLE WHEN THE TITLE WIDTH AND CAMERA FOCAL LENGTH ARE KNOWN. FOCUSING MOUNT LENSES ARE SET AT INFINITY WHEN AUXILIARY LENSES ARE USED.

ALL-PURPOSE TITLING CHART, now functioning for both 8mm. and 16mm. cameras, reads from wide angle to 3x telephoto lenses.

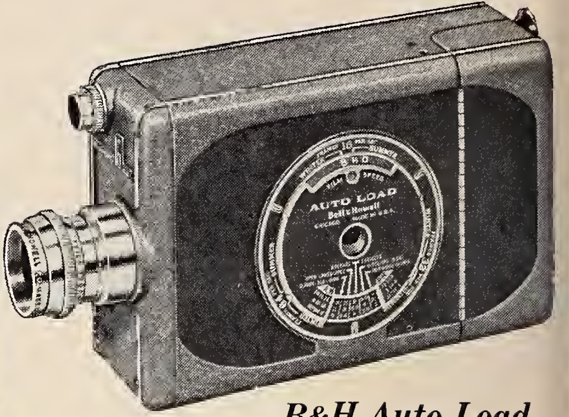
Talking about Movies

. . . your basic tool is your camera. Choose it carefully!

A movie camera, however simple it is to operate, is *not* a simple instrument. A camera must move film—stop it—expose it—move it on and repeat the whole process anywhere between 8 and 64 times *every second.* To build a camera that will perform these complex operations perfectly requires painstaking design, the most conscientious workmanship.

In other words, *quality* is the first thing to look for in choosing your camera. And the best place to find camera quality is in these 16mm magazine-loading Bell & Howells.

The following features will help you make better, more ambitious films.



B&H Auto Load

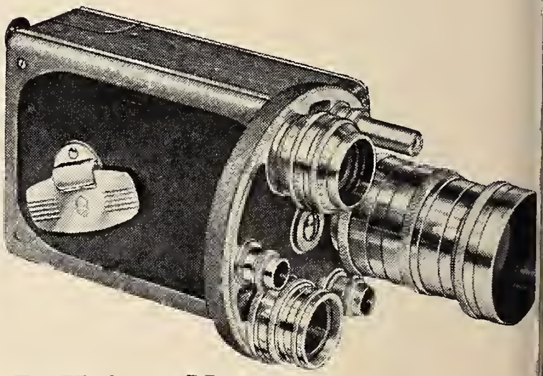
16mm Magazine loading camera with 1-inch f/2.5 Filmocoted lens, $189.95

Simple magazine loading enables you to slip film in quickly . . . interchange in mid-reel without fogging a single frame.

Five operating speeds . . . you can shoot from a car, slow down sport scenes, prepare for adding sound. Speeds are *precisely* calibrated at 16 (normal), 24 (sound), 32, 48 and 64 (slow motion) frames per second.

Built-in exposure guide provides a help for making correct exposures. Comes in mighty handy when you've forgotten your light meter or are simply in a hurry to start shooting!

Positive Viewfinder always shows you exactly what you'll get on the screen. It eliminates "amputating"—cutting off a vital part of the scene.

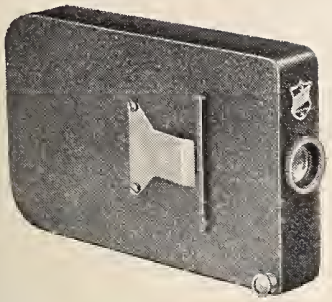


B&H Auto Master

16mm Magazine loading turret camera with 1-inch f/2.5 lens only $249.95

3-lens Auto Master Turret gives you instantaneous choice of lenses. With the viewfinder objective rotating into position with each lens, you're ready to shoot with any lens instantly. You'll use the turret to add variety to *all* of your films!

(The *Auto Master* has all of the features of the *Auto Load.)*



B&H Direct Focuser, $32.50

Through-the-lens focusing gives you accurate framing and needle-sharp focusing for your super-precision work. The direct focuser inserts in place of the magazine in both Auto Load and Auto Master, can be used when the camera is on a tripod.

Combination Carrying Case

Combination Carrying Case. This smart London tan genuine leather case is of sturdiest construction and protectively lined inside. Ample space provided for extra lenses, objectives, filters, film, etc. For Auto Load, $20.95; for Auto Master, $26.95.

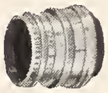
Sturdy All-Metal Tripod

. . . assures you of rock-steady movies. Has tilt head for either independent or combined panoraming and tilting. Legs are adjustable, and tripod feet are spurred for outdoor use, rubber tipped for indoor. $47.50.

Starting a lens family of your own...

.7 inch T 2.7 (f/2.5)

Extremely wide angle view—accentuates distance. $89.95

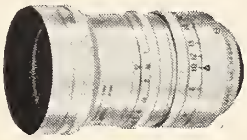


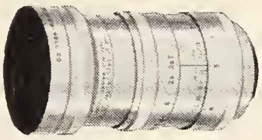
1 inch f/1.4

Gives perspective of human eye—extremely fast. $179.95

2 inch T 1.6 (f/1.4)

Medium telephoto—perfect for indoor telephoto work. $179.95



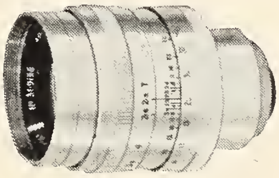


2.8 inch T 2.5 (f/2.3)

Telephoto—T stopped for exact light measurement. $182.50

4 inch T 2.5 (f/2.3)

Powerful Telephoto—for use under adverse lighting. $209.95

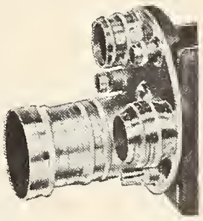


You choose a lens for what it does . . . wide angle, telephoto, or perhaps a lens that is simply fast. BUT—don't assume just *any* lens will perform its primary function, which is to transmit to the film a clear, well defined image, with the color values just right. The quality of every member of this lens family is second to none in the 16mm field.

Prices subject to change without notice.

Guaranteed for life. During life of the product, any defects in workmanship or material will be remedied free (except transportation).

Give your Auto Load *a 3 lens turret...*



at this new low price. Now your Auto Load can have all the versatility offered by the Auto Master 3 lens turret, and for only $59.95! This special price includes installation but not extra lenses. Price returns to $75 September 1, 1951. So see your Bell and Howell dealer today.

buy for life
hen you buy **Bell & Howell**

LET'S CHANGE THE FOCUS!

Put the family in your films, pleads this picture maker. To a generation from now, people will mean more than places

LAURENCE CRITCHELL

GRANDMOTHER'S faded love letters, tied with a blue ribbon and put away to yellow in some attic trunk, make an amusing find when they turn up a couple of generations later. So do those snapshots Grandfather made with a Hawkeye at the turn of the century, when Mother dressed in crinoline and small boys still wore short pants. But pity those in the new generation who discover these old movies that you and I are storing away. For it's just possible that all they will find is a demonstration of technical excellence.

I was taught a little lesson about this not long ago. The lesson actually began some twenty five years before, when I was ten. Rather incredibly, at that age of wide-eyed sophistication, my father gave me a Cine-Kodak B for Christmas; and the following summer (being well-heeled in those days) he took the family to Europe. As a young man of whom much was expected, *I* was charged with making a pictorial record of the trip. I did this with such success that for years afterwards, to my mother's discomfiture, Father dragged that film out whenever we had company.

Mother finally got it put away in an old trunk, where it acquired, over a quarter of a century, a faint odor of violet sachet. Finding it after the passage of so many years was a memorable experience. Especially for my wife, who had heard too many unverified tales of her husband's youth. I confess that my fingers trembled a little when I threaded that film into the projector. There it was, that summer of early youth, of short skirts, Prohibition and the Grand Tour, waiting to come alive again at the turn of a switch.

Well, I blush to tell about it. The film began with scenes of shipboard on the old *Conte di Savoia.* The Savoia looked much like any other ship. Naples had changed hardly at all in a quarter of a century. Vesuvius had scarcely aged; the Grand Hotel of yesterday was the Grand Hotel of today; and Sorrento, which had been the same for centuries, was—of course—the same. My scenes of Rome and Florence were no different, except that the Nazis had destroyed some intolerably dull bridges which, at the age of ten, I had taken pains to record.

Only twice in that film did we catch a glimpse of what we had been waiting to see—my family. We stopped the film. We ran those scenes over again. We drained them of every last drop of nostaliga. But in the end we had to go on, and for the remainder of the movie we sat through interminable scenes of the unchanged and unchanging Italian lakes, the ancient Place Vendome, the perfectly preserved Gardens of Versailles, and a score of other "subjects of interest" which, a quarter of a century later, could still be filmed almost exactly as I had filmed them.

I learned a lesson from those films that I don't intend to forget. I wish I'd learned it earlier. I know now, for instance, that the records I made of our honeymoon would be a great deal more interesting to us in our mellow years if I had not been so concerned with those interesting cloud formations over Hamilton Harbour and the technically sound continuity I contrived to keep things going. I wish that I'd included Mary or myself or both of us in every one of those 800 feet. For Mary has changed since then, and so have I—but Bermuda hardly at all.

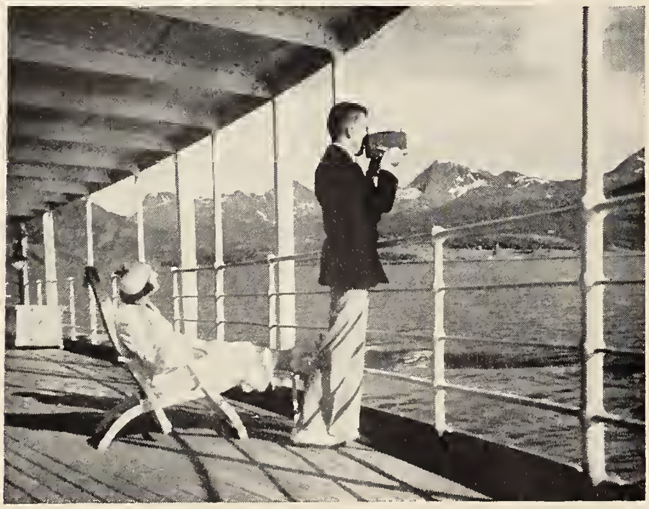
I wonder how many others are making this same mistake? It's a perfectly understandable mistake—at least that's what I tell myself. Grandpa with his old Hawkeye was scarcely capable of much technical competence; he had all he could do to center his subject in the viewfinder. But the subjects were almost always his family and his friends and even himself; whereas, it seems to me that we moderns, who have so many technical facilities at our disposal, have begun to mistake the means for the end.

I hasten to say that I'm not advocating any return to photographic incompetence. I don't like to sit through hours of fast pans, bad exposure and faulty continuity, any more than the rest of us. And I'm not one of those who believe that a return to old fashioned plumbing and the one horse shay would automatically solve all our problems. But I do maintain, on the basis of my own sad experience, that in our desire to turn out professionally meritorious movies, we're losing sight of a primary objective, the real dividend of amateur movies—a living record of ourselves as once we were.

Mary and I will never have another honeymoon like that first one. But I know how I'd film it if we did. The devil take the main street of Hamilton—unless she's the star performer. The devil take the hotel—unless she's going out or in, or we're sitting together on the terrace having a cool drink in the warm summer afternoon. No more clever sequences of sailing in the harbor—unless they're to show how she does it. And lots of clasped hands (ours) and sand oozing through the toes of bare feet (hers) and fingers buttoning jackets, and bellboys carrying our luggage in and out.

[Continued on page 267]

Lionel Green from Frederic Lewis



PICTURING "WHO" as well as "Where" will add more interest to your travel films. Camera here should show deck-chaired figure.

The Clinic

BAIT FOR BABY

You having trouble getting your toddler to "give" with those winsome, one-in-a-million expressions for your closeup camera? Would you like to put more action—and controlled action, at that—in those pictures of your pet? Then add to your accessories one more filming gadget—a fish pole!

Here's how we use it. First line up your subject in some simple, attractive and well lighted setting. Now set up your camera (a tripod or an assistant is mandatory) to include just the pleasing closeup you want to picture. Make your usual adjustments for exposure and focus—and now reach for the fish pole.

At the end of its line, instead of the customary lure, attach some object suitable to the subject in question. For the baby we've baited up with her bottle; for two-year old Cody Carson a lollypop becomes the hook. In either case the action which results as these lures are dangled above your subject—but just out of the camera field—is appealing indeed.

And, by the way, kittens, puppies and other pets respond just as quickly to this come-on. Better dig out your fish pole and try it.

J. M. Sheppard, ACL
Quito, Ecuador

BIG BROTHER

It occurred to me that your technically minded readers might be interested in the accompanying shot of GE's giant, 50,000 watt flood bulb, one of the largest incandescent lamps in existence. Despite its huge size, the bulb is in essence a big brother to the amateur's own Photofloods, since it is carefully color balanced at 3350° Kelvin, just a negligible 50 degrees lower than the 3400° K of No. 2 floods used with Type A Kodachrome. The big fellow creates, however, approximately 80 times as much light as one of the No. 2 lamps.

Cecil DeMille, another good movie maker, used two of these 50,000 watt units recently in illuminating a huge circus "tear-down" scene for his *Greatest Show on Earth*. He was able to employ incandescent lamps with his Technicolor cameras (instead of the hotter, noisier arc lights) because of recent changes in the speed and color balance of this 35mm. color stock.

50,000 WATTS—equal to the light output of 80 No. 2 Photofloods—is strength of GE's largest incandescent, modeled by Betty Hutton.

That lady with the lamp is probably Betty Hutton, who also has something or other to do with the production.

E. J. Hile
Lamp Department
General Electric Company
Nela Park, Ohio

DUAL PICKUPS—SINGLE CONTROL

Although the majority of dual turntables pictured in Movie Makers seem to have individual volume controls for each pickup, it has seemed to me that their operation would certainly be simpler and possibly smoother if a single control governed the volume of both pickups.

I have, therefore, adapted the familiar changeover fading circuit used in all projection booths where two projectors and their sound outputs are to be interchanged. Rotating the control shown in the diagram first fades down the output from pickup No. 1, then fades up the output from pickup No. 2. In this way there is no chance of an irritating overlap of the two recordings. Also, operation of the switch requires the use of only one hand, leaving the other free for the projector.

Stanley W. Cleland, ACL
Dunedin, New Zealand

SOUND IN SEPTEMBER

"The Reproduction of Sound: 4," previously scheduled for this issue of Movie Makers, has been held over until September to coincide with important new developments in the field of magnetic sound on film.

Be sure to see September Movie Makers for the first authentic news on magnetic sound on film since its announcement in this magazine in March, 1948—*The Editors.*

CONTRIBUTORS TO

The Clinic are paid from $2.00 to $5.00 for ideas and illustrations published.

Your contributions are cordially invited. Address them to: *The Clinic,* Movie Makers, 420 Lexington Avenue, New York 17, N. Y.

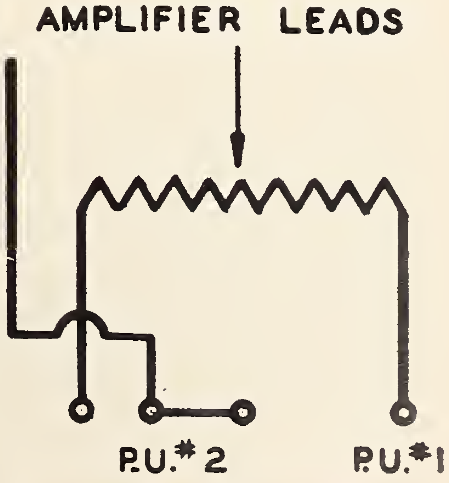
Please do not submit identical items to other magazines.

EDITING AID

An old, but still the quickest and perhaps the cheapest, way of assembling an editing aid is to string a series of common, spring-type clothespins on a cord and stretch it across the rear of your editing bench about 2 to 3 feet above the surface.

Numbers written in ink on the flat face of each clip will identify your scenes. Since the clips are approximately ½ inch in width, you can get 60 clips on a 30 inch length of cord. An advantage over the compartment box or pin board editing units is that the cord and clips may be rolled into a small, compact unit and stored in a drawer or other out-of-the-way place.

Alan Mack, ACL
Binghamton, N. Y.



CHANGEOVER CIRCUIT, providing for smooth shift from one pickup to another is diagramed.

PARTICOLORED PUMICE, eroded by wind and rain into spires hundreds of feet high, are found along Pinnacle Road near east entrance of park.

LLAO ROCK (left): It was from this 1000 foot cliff, legend tells us, that the god Llao's body was cast into the lake during Indian wars.

COLOR IN A CRATER

FELIX ZELENKA

SINCE Crater Lake posed for its first photograph in 1873, its beauty has gained it a high place among the nation's scenic wonderlands, attracting countless sightseers to picture it on canvas and on celluloid. Today, 78 years after Peter Britt, a southern Oregon pioneer, photographed Crater Lake for the first time on a daguerreotype plate, it is still considered one of the finest regions for photography in the land. Rare indeed is the tourist who comes to this scenic setting without his camera.

GEOLOGICALLY SPEAKING

Though the ages have made this beautiful lake a symbol of tranquillity, it clearly came into being during a period of great volcanic violence. And yet exactly how it came about is still under discussion.

The lake rests in the very heart of the mighty peak of Mount Mazama, often jokingly referred to as "The Mountain That Blew Its Top." But geologists tell us that quite the opposite seemed to have happened and that the deep cavity owes its origin principally to a collapse or engulfment of Mazama's mountainous peak. In either case, the visitor finds he must ascend extensive slopes to view the lake lying in a deep crater. And there is no question but that this rim is the remnant of an ancient mountain which once stood more than 14,000 feet high.

The water of Crater Lake was from the beginning derived from rain and snowfall over this depression. The lake is not known to have any outlet except by seepage. Happily, however, the conditions of evaporation, seepage and precipitation are in such a perfect state of balance that the accumulation of water remains at approximately the same level.

THREE IN ONE: Near to Rim Village, this building is HQ for Crater Lake Park, Oregon Caves and Lava Beds National Monuments.

FAMED FOR ITS COLOR

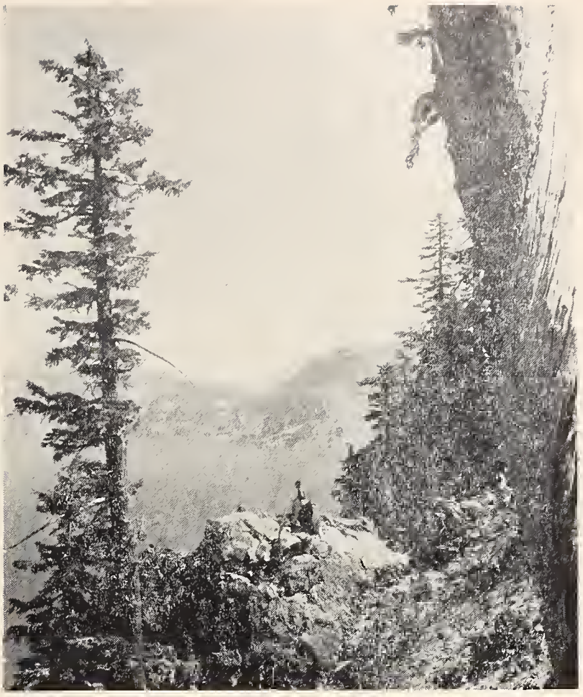
Probably the outstanding characteristic of Crater Lake is the color of its water. The brilliance of its deep blue hues, framed amid the shallower green areas along its margin, create a body of water exceptionally favorable to color filming. This color is thought to be caused chiefly by the scattering of sunlight in water of exceptional depth and clarity, from which the blue tones are largely refracted back, while the light of other colors is asborbed.

The lake itself is 6 miles in diameter and has an average depth of 2000 feet. Its circular shoreline is 26 miles long and is crowned on all sides by multicolored cliffs which rise 500 to 2000 feet above the surface of the water.

Also characteristic of this primeval setting is the magnificent forest stand that surrounds the area, situated as it is on the crest of the lofty Cascade Range. Vast acres of cone bearers and other species favor these high altitudes, to create the 250 square miles of picturesque wood-

Photographs by Felix and Nikki Zelenka

COMING ON CRATER LAKE in 1853 while searching for a lost mine, John Hillmán saw it first from about this point. Wizard Island is in center.



lands which comprise Crater Lake National Park.

HOW TO REACH THE PARK

The Southern Pacific Railroad serves the park, running trains over the Cascade route through Klamath Falls and Medford. Connections with Crater Lake stages are made daily at these points from July to September.

United Air Lines service from all points of the United States to Medford is also available, while the Pacific Greyhound buses serve these cities as well.

By automobile the approaches to the park are exceptionally fine. Motorists traveling north from Medford may reach the park via State Highway 62, driving 80 miles through the scenic Rogue River country to the west entrance; from Klamath Falls, it is 60 miles over U.S. Highway 97 and State Highway 62 by way of the south entrance. Southbound visitors may reach the north entrance via U.S. Highway 97 from Bend, Ore., and alternately by State Highways 230 and 209. The east entrance also provides for travel from Klamath Falls and Bend, and is usually open earlier in the season due to less snowfall.

RIM VILLAGE

Visitors entering the park from the south first reach the rim of the lake at the Rim Village. This is the focal point of park activities. Here the visitor will find the Rim Campground, lodge, post office, cafeteria, general store, etc. From the Rim Village a number of most important trails lead to points of interest, including the spectacular trail down the crater wall to the lake shore. This fine path is 6 feet wide with a grade no greater than 12 percent, thus presenting an easy climb even to those least accustomed to physical effort. Its length is about 1½ miles and can be descended in approximately 30 minutes, while the return trip to the Rim Village requires about 50 percent longer. Film this hike as a sequence.

Marked by its brilliant blues, volcanic Crater Lake is the heart of southern Oregon's famed national park

The post office is at the lodge, and mail addressed to Crater Lake will reach its destination during the park season. Rental cabins may be secured at the housekeeping-accommodation office. Long distance telephone and telegraph services are also available at the lodge, park headquarters and at the various ranger stations.

ON THE RIM DRIVE

Before beginning your tour of the lake via the Rim Drive, it is advisable to spend a few minutes at the information building. This structure is on the crater rim just west of the lodge. Visitors

[Continued on page 267]

YEAR-ROUND SNOWS, left over from winter's heavy fall, melt slowly to maintain Crater Lake's amazingly even water level.

News of the Industry

Up to the minute reports on new products and services in the movie field

Radiant booklet *More Brilliant Projection*, a booklet distributed by Radiant Manufacturing Corporation, 1204 South Talman Avenue, Chicago 8, Ill., is available free of charge. It discusses projectors, lenses, seating arrangements, screens, reflection and showmanship.

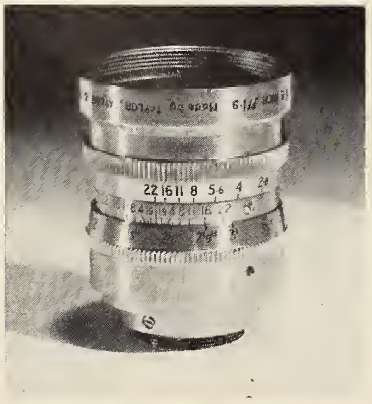
Marks dies Founder and president of the Keystone Manufacturing Company, in Boston, Isidor Marks died recently at the age of 63. Mr. Marks was one of the pioneers in the home motion picture equipment field. He was also active in various New England charities.

Ansco booklet *Color Photography Made Easy*, a handsome 98 page booklet just published by Ansco, is now available at photographic stores at 50 cents a copy. It contains latest information on the uses and handling of Ansco Color films and Ansco Color Printon—both from the picture taking and home processing points of view. It is profusely illustrated in full color and black and white and contains a number of useful diagrams and charts.

New lenses Bell & Howell Company announces two new lenses for use on 8mm. cameras. A high speed 1½ inch *f*/1.9 Super Comat telephoto, manufactured by Taylor, Taylor & Hobson, is distributed exclusively by Bell & Howell. A new feature is the red engraved depth of field scale, based on a circle of confusion of .00075 inches. The focusing mount is calibrated from 2 feet to infinity in 14 steps. The lens has click stops and reads from *f*/1.9 to *f*/22. It is priced at $99.95.

A 6.5mm. *f*/1.9 wide angle lens is also available for 8mm. cameras. This lens is designed with a fixed focus at 4 feet, so that with the aperture set at *f*/8 subjects from 1 foot to infinity will be in focus. Price of this wide angle lens is $79.95.

WALTER BACH, at left of camera, demonstrates Auricon Super 1200 at showrooms of S.O.S. Cinema Supply Corporation, Berndt-Bach agency in New York City.



A 3X TELEPHOTO for 8mm. cameras, designed by Taylor, Taylor & Hobson for Bell & Howell, has f/1.9 speed and red depth of field scale.

Tenplus moves The new address of The Tenplus Company, makers of motion picture accessories, is Warren, Pa. The company was formerly located in New Jersey.

New films The firm of Beauty-in-Motion Productions, 2020 Broadway, New York 23, N. Y., announces that it will produce fifty new films during the next twelve months. Production is under the supervision of Boots McKenna, who formerly directed the Earl Carroll Vanities. Prints will be available in 8mm. and in silent and sound 16mm. versions.

Heads NAPM E. S. Lindfors, vice-president in charge of eastern operations for Bell & Howell Company, has been elected president of the National Association of Photographic Manufacturers, to succeed F. Glenn Hamilton, vicepresident of Pako Company, Minneapolis.

Mr. Lindfors has spent his entire business career in the photographic industry.

New B&H 8 Bell & Howell's latest addition to their 8mm. camera line is the 134-V, a new member of the Sportster series. Primarily, the camera comes equipped with a Comat ½ inch *f*/2.5 universal focus lens. Other standard lenses available are the ½ inch *f*/1.9 B&H Super Comat or the ½ inch *f*/1.4 Taylor Taylor Hobson Ivotal, which are interchangeable with 1 and 1½ inch telephoto accessory lenses and a 6.5mm. *f*/1.9 wide angle, all in focusing mounts.

The 134-V operates at 16, 24, 32, 48 and 64 frames a second and a single frame release is provided. No threading is required on this spool-loading instrument, and the film gate closes automatically as the camera door is closed. Using ASA film ratings, the exposure calculator reveals the correct lens setting with a slight turn of a single dial. The viewfinder shows standard and telephoto lens fields, and a booster eliminates overexposed frames at the beginning of a scene. A control also is provided which stops the camera automatically the moment the spring motor has run down too far to maintain proper operating speed.

Light in weight but of rugged construction, the 134-V is priced at $109.95 for the basic model; with ½ inch *f*/1.9, at $139.95, and with ½ inch *f*/1.4, $194.95—each price including tax.

FILMO 134-V, latest in Bell & Howell's 8mm. cameras, features new finder, drop-in spool loading, improved calculator at $109.95.

Yellowstone by the yard

[Continued from page 258]

the outer face of the film, just as with one's original footage. I know that this theoretical problem has seldom bothered me. For in this way I have scrambled 150 feet of my own Kodachrome with 100 feet of commercial to make up a production on Yellowstone and the Grand Teton National Parks. And during the process I often could not tell which film was which.

In closing, two minor suggestions on the use of commercial movies. You will not, of course, "commercialize" it yourself—that is, offer it as your own at any screening where you are being paid or where your picture is competing for a prize as a wholly personal production.

Second, if at all possible, buy and project the footage you intend to use before leaving on your trip. You will then be familiar with what is safely in the can, which will help immeasurably in planning your own sequences as a frame to fit it. For example, a commercial shot of a snowbank at Yellowstone suggested to me on the spot a shot of my wife writing with a stick in *our* snow the legend "July 4." It wasn't the same snow, but the difference between a long shot and a medium closeup made it look the same on our home screen.

So if this practice be treason, then I'm guilty but unrepentant. Let's see, what can I get on the Grand Canyon in 8mm. Kodachrome?

Let's change the focus!

[Continued from page 262]

In other words, I'd try to film what I'd want to remember. And when you come right down to it, that's a pretty good rule of thumb. Consider a trip to the Grand Canyon, for instance. Of course it's nice to be reminded of what the Grand Canyon looks like. But the Grand Canyon is going to be the same for a good many years to come, while our youngsters—looking through telescopes, scrambling over the red rocks, shopping for beads, camping out to see the sunrise—are going to grow up, marry, have children of their own and, for all I know, make movies of the Grand Canyon.

Of course, good movie makers have long realized that a travelog is of little lasting interest unless it contains human beings. But, at the same time, these savants have insisted that the good amateur movie must be kept *impersonal*. Disregarding for the moment their obvious contradiction in counsel, what these persons really mean is: *Don't Film Your Family!*

To which, after the disappointment of my discreetly impersonal travel reel, my answer is "Nonsense!" For filming your family is exactly why you bought your camera in the first place. So put them in your pictures to your heart's content. Put them in (as a travel filmer far more experienced than I has already suggested) as "players," persons playing out actions which are natural to your travel backgrounds. Believe me, I intend to.

For when those youngsters of mine thread some future projector with Dad's cinematic scrapbook, I don't want them to find simply the Grand Canyon, the pyramids of Gizeh and the Hotel St. George. I want them to find what they'll be looking for—the comical spectacle of Mom and Dad in what was known, in the good old days of 1951, as their heyday.

WANT TO JOIN A MOVIE CLUB?

Write to the ACL for the address of the club nearest you. If there is no club active in your community, we'll send you free a detailed bulletin on how to get one going. Address: Clubs, Amateur Cinema League, 420 Lexington Avenue, New York 17, N. Y.

Color in a crater

[Continued from page 265]

are invited to make use of the information service available and to examine the historical and botanical exhibits found on display.

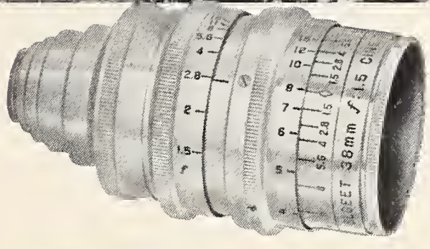
From here a modern paved highway encircles the rim of Crater Lake. Many breath-taking views and numerous observation points may very easily inspire the filmer to devote too many scenes to this trip. It is advisable to restrain your desires and limit your filming activities strictly to the most unique views unless, of course, no concern is given to film cost.

A daily auto caravan is conducted by the naturalist staff along a portion of the Rim Road. Movie makers accompanying the caravan will have an opportunity to capture many scenic views, along with scenes devoted to botany, geology and to the protection of the forests.

WIZARD ISLAND

According to the legend of the Klamath and Modoc Indians, Wizard Island, a symmetrical cinder cone rising 763 feet above the surface of the lake, is the head of the Great God Llao. His throne was once in the great depths of the blue waters; but a war broke out with a neighboring god and Llao was captured. His body was cast into the lake in fragments and eaten by his warriors, the giant crawfish, who believed it was their enemy. When the head was thrown in, however, they recognized it and in their sorrow left it where it landed. Llao's head still lies

Your BEST shots



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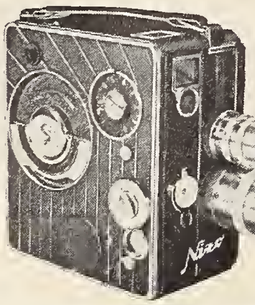

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in the lake, but white men call it Wizard Island.

Today geologists tell us a more believable if less romantic tale, relating that Wizard Island is merely one of three small volcanoes which formed in the hollow when the mountain peak collapsed. As these vents choked and cooled, the lake was born and the rising waters finally covered the other two cones. But the third still stands out and is called Wizard Island.

The island may be reached by boat. A trail leads from the shore of Wizard Island to its crater which is approximately 80 feet deep and 300 feet in diameter.

PHANTOM SHIP

Across the lake from Wizard Island is another island called Phantom Ship. It rises from the waters of the lake as a twisted and strangely formed mass of lava. Its shape strongly sugggests a sailing vessel anchored off shore. The illusion is especially impressive during the late hours of the day or in bright moonlight. The best views of the Phantom Ship are obtained from the launches on the lake or from Kerr Notch on the Rim Drive.

Regularly scheduled trips are made daily to both islands by two forty-passenger launches. The boat trip, about 15 miles long, is a splendid opportunity for another sequence for your Crater Lake movie. The Wizard Island launch makes hourly trips from 8:00 a.m. to 4:30 p.m., and during it a ranger-naturalist describes to the passengers the points of scenic and scientific interest. The trips are carefully planned and available at a small cost. Two trips are made daily around Phantom Ship.

Rowboats and fishing tackle also are available at the launch landing for those who care to fish. The limit of the day's catch is twelve per person. No fishing license is necessary.

A two-way titling chart

[Continued from page 259]

sired. To determine the necessary height of such a card, enter the chart along the Width-of-Title-in-Inches scale, place a straightedge on the 4-inch point and align it with Pivot A. Reference to the Height-of-Title-in-Inches scale now shows that our title card must be 3 inches high.

Turning now to our other known fact—the focal length of the lens to be used—we shall need to determine how far from the title card this lens (with a necessary auxiliary lens) should be to cover the area. We intend using, let's say, the 25mm. lens on an 8mm. camera, or the 50mm. lens on a 16mm. camera. (In either case the coverage will be the same, since each is an objective of 2x magnification on the camera indicated.) Again entering the chart along the Width-of-Title-in-Inches scale, we place a straightedge on the 4-inch point and align it with the 25-mm.-50mm. point on the Focal-Length-of-Lens scale. (It will be noted that this scale as *now* calibrated reads directly for both 8mm. and 16mm. cameras). Reading from the scale marked Distance-of-Auxiliary-Lens-From-Title-in-Inches, we find that the correct camera-to-card distance will be 20 inches.

There remains to be determined now only the strength in diopters of the auxiliary lens to be used. Use of such a unit is almost always called for by fixed focus camera lenses. With the use of a focusing lens (which the 2x telephotos we have cited might well be), the focusing scale is set at infinity. In either case, the diopter strength is determined by entering the chart along the Distance-of-Auxiliary-Lens scale, aligning the straightedge with Pivot B and reading on the Diopter scale. In our example the strength called for to give exact focus and coverage at the 20 inch camera-to-card distance is 2 diopters.

Within the calibration limits of the chart, all other combinations of title width (from 2 to 11 inches) and lens focal length (from wide angle to 3x telephoto) may be computed in a like manner.

Shoot yourself!

[Continued from page 253]

era position set at the third point of a triangle.

"THIRD MAN" IN A TWOSOME

But even the conversation trick becomes obvious after a while, so that an occasional shot including you both is called for. This means putting the camera on a tripod and locking the button in the "on" position. The snag, of course, is that you have to run in and out of the picture to start and stop the camera. Usually this means waste footage; but with ingenious planning you can make even these movements fit into the action. For example:

1. Semi-closeup. Dave opens the auto trunk compartment and . . .
2. Medium shot. Turns to help you as you enter the scene with two hand bags. These you set at Dave's feet, he reaches for them and you retreat out of scene as if for more luggage.
3. Closeup. Hands putting luggage in car trunk and dropping cover.

Here both your entrance and exit are motivated. But such action cannot always be arranged so neatly. In these cases, there are still other strategems.

First you can arrange to take your exit shot at the end of a reel, permitting the camera to run on. This assumes that you know to a foot or so how much film is left to run. Later you can cut out the shot and splice it into the right place in your film.

The other scheme works only with those cameras in which an automatic stop device protects against gradual slowing as the spring runs down. With my Bolex H-16—on which there is this feature—I have found that one turn of the winding crank drives one foot of film. Thus, for a shot in which I am to appear, this is the routine:

1. Cap the lens, note the footage reading and then run down the spring until the automatic stop operates.
2. Disengage the motor and backwind to the original footage reading.
3. Give the winding crank the right number of turns for the footage to be taken: i.e., 5 turns for 5 feet, and so on.
4. Uncap the lens, start the camera and walk into the picture. At the end of the 5 feet the automatic stop ends the shot.

And, incidentally, if you wish to follow with a similar shot, you will not have to go through steps 1 and 2 again; for at this point the spring is already run down.

THE TWO-MAN PAN

However, there is a simpler way of getting you both in one continuous shot. And it can be done with any camera. I call it the "two-man pan." Here again a tripod is essential. You start the camera on Dave and pan to the left (see Fig. 1). As soon as he is out of the picture, you stop both the camera and the pan movement simultaneously. Then, while you stand out of the picture to the left. Dave starts the camera and continues the pan to include you (see Fig. 2). On the screen, this is the effect:

1. An auto approaches camera and stops.
2. Dave leans out, shouts, and the pan to you (Pete) begins.
3. End of pan on Pete as he gives route directions.

The success of the two-man pan depends on how smoothly Dave continues the pan from where you stopped. The camera and pan must be stopped and started exactly together. Or, if there is any overlap, it should be in favor of the running camera, which footage *can* later be trimmed to match the pan movement. Any slight jerk is made less obvious by choosing a fairly dark background for the changeover. Also, an out-of-focus tree trunk in the foreground may be even more effective in covering the transition; but it is likely to make the shot less convincing because it divides the two halves.

(The "swish-pan" technique, described in detail in *Transitions for the Travelog*, July, 1950, would be ideal for the ingenious effect here suggested by author—*The Editors.*)

But do not rely too much on trick shots like this. Even the straight shots can be made to tie up by including some connecting object. The two-man pan above can be followed by a shot of you taken from the far side of the auto (see Fig. 3). Though Dave is not seen in this shot, the front of the auto suggests his presence. You can use all sorts of things in this way—trees, bushes, gates, fences and the rest.

But most of all use your own imagination. It's lots of fun finding new ways to "shoot yourself!"

Book reviews

THE COMPLETE BOOK OF LIGHTING, by Don Nibbelink, FRPS, APSA. *256 pp., cloth, $2.95; Photo Arts Press, Midland Publishers, Forest Park, Ill.*

In *The Complete Book of Lighting*, Don Nibbelink, a prolific writer on photographic subjects who is presently an Eastman Kodak Company author and editor, covers photographic lighting methods ranging from the common outdoor variety to that modern wonder, the electronic speed lamp.

Movie cameramen will find the book excellent browsing, even though the subject of amateur movie lighting is skimmed through in a few paragraphs, summed up by the author's statement that "lighting principles employed in still photography also apply to motion picture work."

The book holds much worth while advice and information, for it gives the answers to practically all lighting problems and swerves into related subjects, such as the use of exposure meters, effects of exposure variations upon lighting, the importance of backgrounds, etc. There is a revealing chapter on portrait lighting which no photographer will want to miss.

Learn to see photographically "between pictures," Nibbelink says. "It is easy to copy and photographers must be good copyists. Start with a fair notion of what you want and push the lights about until the lighting conforms to your preconceived notions." Where does one study good lighting? Why, "walking down the street, riding on a bus—or sitting in your living room!"

Don Nibbelink's book is steeped in photographic lore. He goes searchingly into his subject and we can all drink rewardingly at the fount of his knowledge.—*Leo J. Heffernan, FACL.*

Leo J. Heffernan, a Fellow of the Amateur Cinema League, is well known for his definitive articles on lighting, accompanied by illustrations made especially for this magazine.

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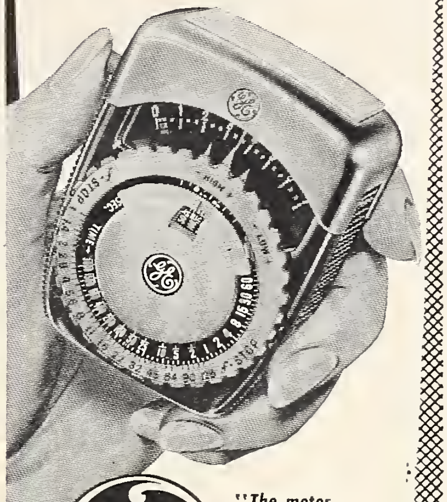

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8 CLUBS 16

Trenton With their June meeting, the Trenton (N. J.) Movie Makers closed their fifteenth season. Newly elected officers for the coming year are R. James Foster, president; George W. Strickland, vicepresident; J. George Cole, ACL, secretary, and Harold E. Cranmer, ACL, treasurer. The evening's program included a screening of *Flora and Fauna in the Adirondacks,* by Randolph Ashton.

Meetings will be resumed next month, after the summer recess. Filmers in the Trenton area interested in visiting the club or joining as members should contact Mr. Cole at 212 Rosemont Avenue, Trenton 8, N. J.

Johannesburg Members of the Amateur Cine Club, ACL, in Johannesburg, South Africa, have in preparation a film on road safety, which is being produced at the request of the city authorities. The production is under the direction of J. J. Wedderburn, B. T. Smith, Charles Adams, J. M. Morison and L. J. Edwards.

La Casa meets A projection meeting of the La Casa Movie Club, at Alhambra, Calif., featured the following films: *Farming in Oregon,* by Ralph L. Johns; *Scenic Wonderland,* by Erwin K. Kendall; *Baie St. Paul,* by Frank E. Gunnell, FACL, and *Kaleidoscopio,* by Dr. Roberto Machado, ACL, borrowed from the ACL Club Film Library and presented by Charles J. Ross, ACL, of Los Angeles's Jonathan Club.

Australia The Victorian Amateur Cine Society, ACL, of Melbourne, founded in 1936, has been forced, after fourteen years in its original location, to move its headquarters to the Y.M.C.A. in South Melbourne. Highlights of the current season include the recent visit of John Calvert, now acting and producing in Hollywood, who showed his film *Gold Fever* and demonstrated the Auricon Cine-Voice camera; presentation of the National Amateur Film Award pictures for 1948, an annual selection by the *Amateur Cine World* magazine, in England; a radio program on Sunday mornings on which news of VACS activity has been aired, and the customary screenings of members' films. We send Good Luck to the VACS in its new home!

Schenectady Members of the Schenectady Photographic Society, ACL, enjoyed an outing recently at Top of the World, Lake George, with the Glens Falls Camera Club playing host to Schenectady and other members of the Hudson-Mohawk Camera Club Association.

Texas L. E. Hunt, ACL, secretary of the Hub Cine Club, ACL, in Lubbock, writes that the club has begun work on a group production for the local Community Chest. The film will be produced on 16mm. Kodachrome sound on film. Shooting will be carried on at each of the ten local organizations supported by Community Chest funds.

Long Beach Three screening sessions, work on the club production, a birthday dinner and Past Presidents' Night have kept members of the Long Beach (Calif.) Cinema Club on their toes this summer. The 14th birthday festivities and Past Presidents' Night were celebrated together. The films screened on this occasion were three national prize winners: *Make Mine Magic,* by George A. Valentine; *Maxine's Career,* by William Messner, ACL; *Father Plays Cameraman,* by Joseph Salerno, as well as *Three Mexican Gems,* by past president Pat Rafferty.

Other films screened recently at the club were *The Four Seasons at Yosemite,* by Dr. B. C. Wildman, ACL; *Unfinished Rainbows,* by Harold Schaefer; *The Story of Blue Boy,* by Jack Helstowski; *Eruption of Mauna Loa,* by Mitchell Dion, ACL; *Bryce, Zion and Cedar Breaks,* by Jack Lloyd, ACL; *Random Shots,* by Jack Lowe; *Armed Services Day at China Lake,* by Elouise Horton; *Winter Scenes,* by Forrest Kellogg, ACL, and *Yosemite Country,* by Joe Stoklasa.

PORTLAND (ORE.) CINE CLUB new officers are (front) Lillian Nelson, vicepresident; James Hipkins, president; Lela Stortz, secretary; Pat Ledwidge, programs; Peter Porco, retiring president; Pat Callahan, membership, and Al Huber, treasurer.

H. W. Cramer

8-16 HOME MOVIE MAKERS, of Kansas City, Mo., listen to Dr. J. Vincent Tillman (standing) as he introduces president John C. Sherard (seated right) at club's fourth annual banquet.

New in Denver The camera enthusiasts of the Gardner-Denver Company, of Denver, Colo., have organized the Gardner-Denver Camera Club, which is composed of about thirty members at present and includes a cine section. The officers are Arnold E. Rapp, president; George F. Brown, vicepresident and program chairman; Henry T. Clark, secretary, and H. C. Gustafson, treasurer. A. R. Bowen, ACL, president of the Denver Council of Camera Clubs, of which the new club is a member, addressed the group's initial meeting. Don A. Rittenhouse presented a lecture and demonstration of photographic equipment.

Mich. Council The Bay City (Mich.) Movie Club was host this year to members of the Michigan Council of Amateur Movie Clubs when they met for their annual convention and election of new officers. Chosen for the coming year were Kobe

Vander Molen, of Kalamazoo. president; Howard Yost, ACL. of Grand Rapids, and Roger Lorenzen, ACL, of Niles, first and second vicepresidents; Theodore Franke, of Muskegon, secretary, and Merrit Bisel, of Grand Rapids, treasurer. Cornelius Rynbrand, of Kalamazoo, Council founder, was installation officer.

The banquet following the business session was attended by 125 delegates and members, who later saw the adventure film of game hunting in the Canadian Rockies by Louis McGregor, of Flint. W. D. Hathaway, of Muskegon, also showed his film of the city's Acquapades.

New in Canada A new movie group has been organized in Toronto under the supervision of David Palter, ACL. This is the Cine Section of The Camera Guild, Incorporated, of Toronto. Filmers interested in the activities which the group has planned for the coming season should contact Mr. Palter at 50 Otter Crescent, Toronto 12, Canada.

Charlemont New officers of the Charlemont (Mass.) Camera Club, ACL, for the coming season are headed by Mrs. Alberta Whidden, president. Mrs. Harold MacLean is secretary and treasurer. The program committee is made up of Syril G. Gould and Horace E. Warfield.

St. Louis Highlight of the summer calendar of the Amateur Motion Picture Club of St. Louis, ACL, was the 15th anniversary banquet. New club officers were installed and prizes were given for the best films screened at the club during the year past. William F. Gross succeeds Martin B. Manovill, ACL, as president, with Sterling Swor and Ruth Pankau as first and second vicepresidents. Other officers are Dr. George Williams, secretary; O. H. Stanton, treasurer, and A. J. Blume, ACL, and E. C. Van Sickle, directors. Art Shild was installation officer.

First prize in the 8mm. group went

RICHARD C. HARDCASTLE, right, retiring president of the Movie Makers Club of Oklahoma City, ACL, receives first Ralph E. Gray Achievement Award from president W. J. Crowe.

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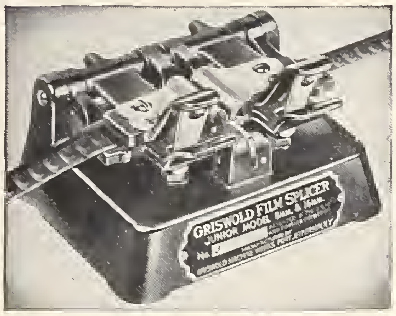

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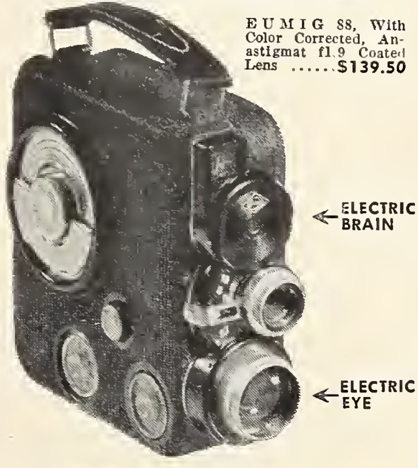

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to Werner Henze for *False Fronts*. Mr. Gross won second prize for *Navajo Land*. *Kodachrome vs. Ansco*, by S. J. Bialson, won top honors in the 16mm. class. The club's annual picnic was held last month at Tilles Park.

New Zealand This year's Tasker Cup competition, sponsored by the Wanganui Amateur Cine Society for selection of the best holiday film of the year, was won by Norman Parsons for his travel film, *Kawau*. Runner-up was *Dear to a Boy's Heart*, 8mm. Kodachrome by D. C. Jarvis. The Manawatu Amateur Cine Society provided three judges for the occasion. Other films screened were *Auckland*, by T. R. Wall; *Tripping Around*, by L. M. Fairbrother, and *Beeches and Beaches*, by Miss J. Liddell; they had won third, fourth and fifth places respectively.

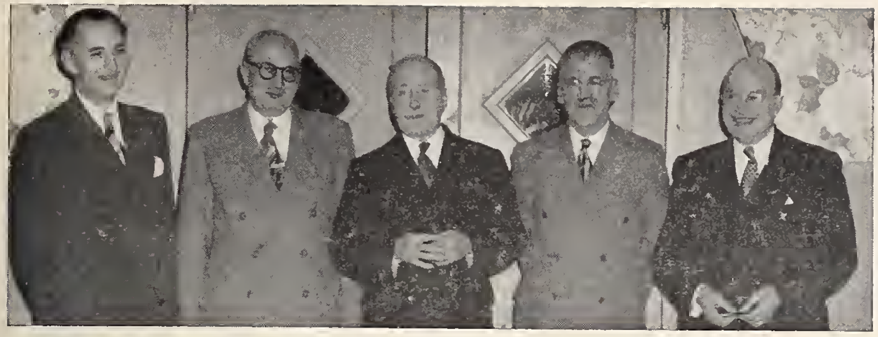
Award in Okla. Richard C. Hardcastle, president for the past three years of the Movie Makers Club of Oklahoma City, ACL, has been announced by that group as the first winner of the Ralph E. Gray Achievement Award. The Award, which was established by Mr. Gray in 1950, will be made annually by the club to that member who "makes the greatest contribution to the advancement of amateur movie making within the club."

Mr. Gray, vicepresident of the Amateur Cinema League and only two-time winner of the Maxim Memorial Award, was born at Pawnee, Okla., and received a B.S. degree in chemistry from the University of Oklahoma.

Chicago The Hamilton Park Fieldhouse in Chicago was the scene recently of a convention of the Associated Amateur Cinema Clubs. A competition for the best amateur movie club booth was won by the Calumet Movie and Slide Club, of Hammond, Ind. Twelve clubs, members of the AACC, competed for the award, which was made on greatest number of visitors attracted to the given booth for a period of two hours. The Chicago Cinema Club, ACL, took second prize.

S.F. memories The Cinema Club of San Francisco staged an Old Timers Night recently when members' early films and other old time movies and slides were screened. The program included *1915 Panama-Pacific International Exposition*, black and white slides made by Matt Draghicovich; *Yesterday Lives Again*, composed of old newsreel footage made at the turn of the century; *Afield with Redfield*, by David Redfield, shot in 1924 with a hand-cranked Eastman Model A camera; *Looking Backwards*, by Charles Hudson, hunt-

Whigam



GOLDEN GATE CINEMATOGRAPHERS, ACL, in San Francisco, install new officers above: H. Ketjen, secretary; A. W. Balzarini, treasurer; G. A. Sohst, master of ceremonies; R. Alexander, vicepresident, and A. Hauschildt, president.

ing trips and news events circa 1928; *Shades of Bacchus*, mystery thriller written and produced by a group of members in 1934, filmed by Mr. Redfield, and *San Francisco, City of Romance*, filmed in 1935 by Russ Hanlon.

Seattle 8 vs 16 For its recent contest, the Seattle Amateur Movie Club, ACL, was split into two camps, the 8's and the 16's. Each produced a film based on a single theme outlined by the contest committee, which each group was to develop on its own. The 8mm. group, headed by Fred Herman, was victorious in an ACL-decided bout over the 16mm. group headed by Anchor Jensen, ACL. The films in both cases were titled *Apartment C.*

Toledo elects Henry J. Augur, ACL, became president of the Toledo Cine Club, ACL, in a recent election. George Brand, ACL, is first vicepresident, and Mrs. Freeman Enbody is second vicepresident. Freeman Enbody, ACL, is secretary, while Charles Van Roosmalen is treasurer.

Rochester Spring gatherings of the 8mm. Club of Rochester, ACL, N. Y., have been divided between the club's own production, *The Salesman's Siberia*, and study of members' and other films. Among the films shown were *Squeaky's Kittens*, by Walter Bergmann, FACL, and *Plymouth*, by Oscar Horovitz, ACL (both borrowed from the ACL Club Film Library); *World's Fair*, by Charles Haefele; *Beach and Home*, by Walter Jablonski; *North Pole*, by R. G. Stalker, and *Lilac Time*, by Julian Wojak, ACL. An additional film, *New England Holiday*, producer not given, was also screened to stimulate interest in vacation filming.

Cincinnati Officers elected to guide the Cincinnati Movie Club during the coming season are B. C. Scherzinger, ACL, president; Dr. Joseph Crotty, ACL, and Carroll Littell, ACL, first and second vicepresidents; Gertrude Hairston, ACL, secretary; Edith Schwartz, treasurer, and directors Erwin Downing, ACL, Elmer Duerigen, Homer Jones, Elliott Otte, ACL, and Walter Deer, ACL. Mr. Jones was named program chairman, while Bud and Mary Williams are host and hostess.

Oak Ridge *Snow White and the Seven Dwarfs*, not of Walt Disney origin, was screened recently before a gathering of the Oak Ridge (Tenn.) Cinema Club, ACL. This film was produced by Mildred Dennis over a period of five years and employed at one time or another fifteen children in the cast, the dwarfs being acted by seven boys ranging in age from four to seven years. Some 15,000 persons are reported to have seen the film thus far.

Vailsburg guest William Messner, ACL, was guest of honor at a late spring meeting of the Vailsburg Cine Club, ACL, of Newark, N. J. The program consisted of Mr. Messner's 1950 Ten Best winner, *Hands Around the Clock; Trip to Ottawa; The Hunter* and *Maxine's Career.*

Two weeks to go

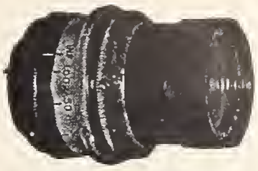
[Continued from page 255]

effective light in the limited fields we were photographing without drawing excessive current.

TITLING AND EDITING

At the end of the second day we had put a total of 600 feet of Hypan through the Special at 24 fps. While it was being rushed through the processing laboratory, an artist friend had hand-lettered the main, credit and end titles. Following John Battison's advice, we used solid letters without serifs in three tones of gray from light to dark; these were filmed in two takes at one full stop difference in exposure so that the better take could be selected for the final version. By better, I mean the one that would look better on the monitor at the radio station.

By now the first 600 feet of film were back from the lab. A quick screening marked a few scenes for retakes, some



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GOOD SENSE ABOUT SOUND

OUR correspondent in the letter column, Lewis W. Sebring, ACL, brings up a point which we believe is well worth pursuing further. "I took up amateur movie making," he writes, "to record trips that I made, and not to try and ape professional sound films."

Mr. Sebring's statement of principle was made in protest to a suggestion printed elsewhere in our field that the presentation of a sound accompaniment is almost a prerequisite of success in our Ten Best contest. In entitling Mr. Sebring's letter "*No* Prerequisite," we have disclaimed this attribution. Instead, we have referred our readers to our own statement on page 208 of June MOVIE MAKERS, wherein we wrote:

"Under present technical limitations, sound for the amateur is still secondary—an adjunct to the main show."

Now, there is no intention here to back down on this statement at this time. The medium of the motion picture—be it a craft, art or simply a technique—was delivered without decibels and it grew to maturity without a microphone. Thus, philosophically speaking, we are game to go even further and say that sound is *still* an adjunct to the cinema—no matter how techniques may develop.

Practically speaking, however, sound is obviously here to stay. An increasing number of amateurs are—to a greater or lesser degree—adding it to their films. And there seems little doubt but that ,when it is imaginatively conceived and ably used, an auditory accompaniment adds to the effectiveness of many a fine film.

If, then, amateurs are to employ sound—and we see no reason why they should not—we conceive it as our job to aid them in its use. There are, it seems to us, up to a half dozen ways in which it can be employed effectively. And don't be surprised if we decide to discuss them in the foreseeable future.

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because the children's expressions were not satisfactory, others because the cameraman had made fluffs in exposure or in lap-dissolve timing. Leaving the script writer to work on the narration, now that she had an idea of what the picture was to look like, we returned to location for an additional half day of shooting retakes. These were made on the remainder of the title roll plus one additional roll—a total of 200 feet more film. We rushed it to the lab that evening and at once began cutting the first 600 feet.

FILM IS 6 FEET SHORT!

When the last footage had returned from the laboratory and been spliced into proper sequence, we checked the running time. It was 6 feet short of the needed 366! But our script girl had a flash of inspiration and suggested a 6 foot opening sequence of each principal in closeup to hit the screen before the main title faded in. This proved to be an unusual and effective introduction, especially when seen and heard in conjunction with the narration and background music.

By now eight days had elapsed and we still needed a duplicate with no splices to use in the actual telecast. The master was in final form and ran exactly ten minutes. The radio station music director selected *The River Seine* and *La Vie en Rose* as appropriate background music, both as recorded by Victor Young. We took the spliced-up film to the studio and screened it on a closed circuit, watching the results on the master monitor before the station went on the air with its regular programs. Here we selected the set of titles exposed at the larger *f* stop as giving the best fidelity in reproduction.

THE DUPE IS MADE

With three days to go, we consigned the precious 366 feet of film (plus a generous 10 foot protective leader and trailer) to the U. S. air mail and awaited the final release dupe. Two or three of our scenes were still slightly over or underexposed in the master, but time was running out and no more retakes could be made. We hoped the laboratory could smooth out these variations in printing.

On the morning of the telecast day, we picked up the film at the airport and rushed to the studio to check the dupe for freedom from breaks (disastrous in TV projection) and uniform density. It was almost perfect. The laboratory had done a fine job in compensating for the few errors in exposure. Since the station was on the air, there was no opportunity to have a final screening on their TV monitor. But as a substitute we projected the print three times while the narrator polished her synchronization.

ON THE AIR, AT LAST

At last came evening. On the TV set we were watching there came the station break, and then—music, pictures and voice. We were on the air with our first television production. 45,000 sets across upper New York State were tuned to an amateur movie!

P.S.: They got the new Home! For at the conclusion of the drive, it was estimated that several thousands of dollars came in as a direct result of the TV film appeal. And all this good resulted from just 800 feet of film, 16 hours of shooting time, two weeks of production time, and ten minutes on the air. . . . Better try it sometime!

(With Community Chest drives across the country climaxing during September and October, why not offer *your* filming skills in your community? Be sure and let us know if you produce a picture.—*The Editors.*)

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THE HIRAM PERCY MAXIM AWARD OR PLACE IN THE TEN BEST CONTEST

The AMATEUR CINEMA LEAGUE invites you once again, as it has done every year since 1930, to submit your movie making efforts in the oldest, most honored contest in the world of personal filming — the ACL selections of Ten Best Amateur Films of the Year and the Hiram Percy Maxim Award. The contest is open to amateurs anywhere in the world, using 8mm. or 16mm. film, black and white or color, silent or sound, in short or long reels and on any subject.

The Ten Best selections are made by the trained staff of the Amateur Cinema League, men who see and evaluate more than a quarter million feet of film each year. The selection is *not* limited to League members—any amateur filmer, anywhere, may compete. What the judges seek first is sincerity—sincerity of camera work, film planning, editing, titling and, above all, *creative movie imagination*. Any fine film can win . . . it may be *your* film!

RULES GOVERNING THE ACL SELECTION OF THE TEN BEST FILMS OF 1951 AND THE HIRAM PERCY MAXIM AWARD

1. The ACL Ten Best competition is open to amateur filmers everywhere in the world. Films eligible to compete may be produced on 8mm. or 16mm. stock, black and white or color, silent or sound, in any form, and may be on original or duplicate stock.

However, no film will be eligible to compete for any award in the competition for which the maker has received compensation or which he has rented, or for which he will receive compensation or will rent prior to December 1, 1951.

Prizes of any sort won in earlier amateur film contests shall not be regarded as compensation.

2. An official entry blank at left (or copy of it) must be forwarded by first class mail to cover each film submitted. The films themselves may be forwarded as the contestant elects, at his expense. Entries will be returned by the ACL at the expense of the contestant via the transportation he requests.

3. Film entries from outside of the United States must, because of American customs rulings, be made on film stock originally manufactured in the United States. Such entries should be forwarded by parcel post (do not enclose written matter) — not express—and must be valued at less than $100. U. S. funds.

Entries from outside of the United States which fail to comply with one or both of these provisions will not be cleared through customs by the ACL.

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9. No officer or director of the Amateur Cinema League and no staff member of the League or of MOVIE MAKERS is eligible to compete in the ACL Ten Best contest.

10. October 15, 1951, is the closing deadline for the competition. All entries must reach the office of the Amateur Cinema League, 420 Lexington Avenue, New York 17, N. Y., on or before that date. Award winners will be announced in the December number of MOVIE MAKERS.

THE MAXIM MEMORIAL AWARD, established in 1937 in honor of the League's Founder President, has become by international acclaim the most treasured trophy in the world of amateur movies. A cash prize of $100.00 and a miniature silvered replica of the Memorial is given annually to the one amateur whose film is judged the *best* of the Ten Best. In its fourteen year history, the Maxim Memorial Award has been won by films of every type—8mm. and 16mm., long and short, silent and sound, factual and story. This year it may be won by *your* film.

ALL AMATEURS honored in the Ten Best competition will receive a distinctive ACL Award Leader, animated and in full color, as well as a handsome, hand-lettered ACL Award Certificate in recognition of their outstanding efforts.

SEND IN YOUR FILMS NOW

It is not too early to send your films in for judging. The contest closes October 15, 1951. Send the entry blank below for each film you submit to:

AMATEUR CINEMA LEAGUE
420 Lexington Avenue New York 17, N. Y.

Send the Entry Blank below (or a copy of it) via 1st class mail for each film that you submit.

I, ______________________, certify that
(name)
I have read the rules governing the ACL selection of the Ten Best Amateur Films of 1951 and the Hiram Percy Maxim Award and that my entry is in full compliance with these rules.

☐ **Enclosed is $________ for return via__________**
☐ **Please return via Express Collect.**

Name of Film______________________

Camera used____________ Date____________

Signature ______________________

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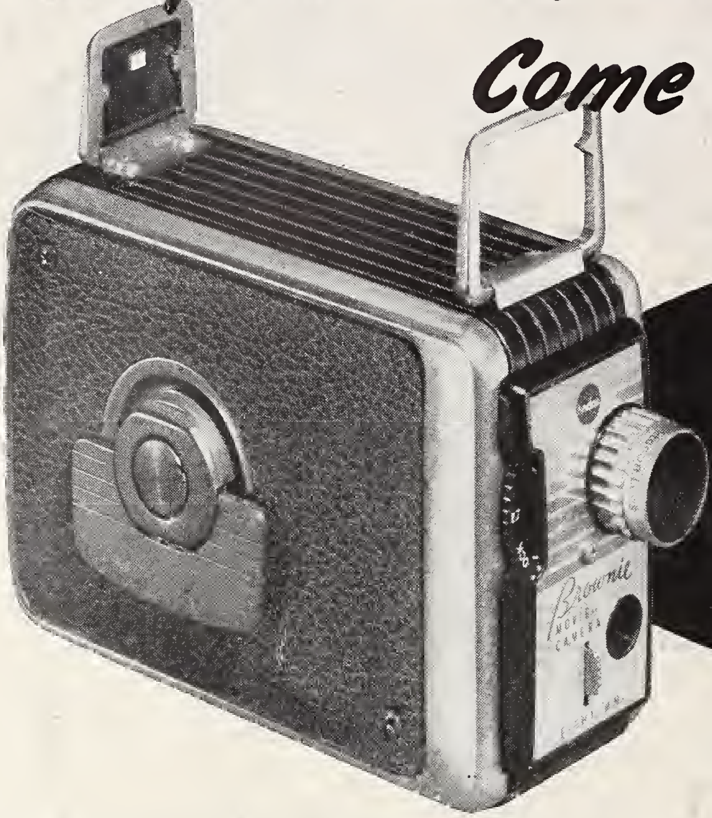

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THE HIRAM PERCY MAXIM AWARD OR PLACE IN THE TEN BEST CONTEST

The AMATEUR CINEMA LEAGUE invites you once again, as it has done every year since 1930, to submit your movie making efforts in the oldest, most honored contest in the world of personal filming — the ACL selections of Ten Best Amateur Films of the Year and the Hiram Percy Maxim Award. The contest is open to amateurs anywhere in the world, using 8mm. or 16mm. film, black and white or color, silent or sound, in short or long reels and on any subject.

The Ten Best selections are made by the trained staff of the Amateur Cinema League, men who see and evaluate more than a quarter million feet of film each year. The selection is *not* limited to League members—any amateur filmer, anywhere, may compete. What the judges seek first is sincerity—sincerity of camera work, film planning, editing, titling and, above all, *creative movie imagination.* Any fine film can win . . . it may be *your* film!

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☐ Enclosed is $______ for return via__________

☐ Please return via Express Collect.

Name of Film____________________

Camera used__________ Date__________

Signature ____________________

RULES GOVERNING THE ACL SELECTION OF THE TEN BEST FILMS OF 1951 AND THE HIRAM PERCY MAXIM AWARD

1. The ACL Ten Best competition is open to amateur filmers everywhere in the world. Films eligible to compete may be produced on 8mm. or 16mm. stock, black and white or color, silent or sound, in any form, and may be on original or duplicate stock.

However, no film will be eligible to compete for any award in the competition for which the maker has received compensation or which he has rented, or for which he will receive compensation or will rent prior to December 1, 1951.

Prizes of any sort won in earlier amateur film contests shall not be regarded as compensation.

2. An official entry blank at left (or copy of it) must be forwarded by first class mail to cover each film submitted. The films themselves may be forwarded as the contestant elects, at his expense. Entries will be returned by the ACL at the expense of the contestant via the transportation he requests.

3. Film entries from outside of the United States must, because of American customs rulings, be made on film stock originally manufactured in the United States. Such entries should be forwarded by parcel post (do not enclose written matter) — not express—and must be valued at less than $100. U. S. funds.

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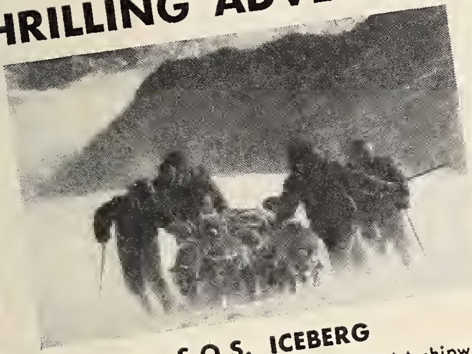

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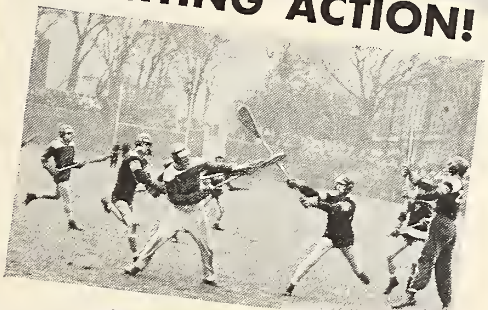

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MOVIE MAKERS

THE MAGAZINE FOR
8mm & 16mm FILMERS
Published Every Month by
AMATEUR CINEMA LEAGUE

September
1951

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JAMES W. MOORE
Editor

DON CHARBONNEAU
Consultant Editor

ANNE YOUNG
Advertising & Production

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CHANGE OF ADDRESS: a change of address must *reach* us at least by the twelfth of the month preceding the publication of the number of MOVIE MAKERS with which it is to take effect.

NEW ACL MEMBERS

A warm welcome is extended to all of the new ACL members listed below. They have been elected to and joined the League since our last publication. The League will be glad to forward letters between members which are sent to us *with a covering note* requesting such service.

F. Schutte, *Voorburg, Holland*
Sam S. Beck, *Ferndale, Mich.*
Henry J. Degenkalb, *San Francisco, Calif.*
Pascval de Rojas, *Havana, Cuba*
Rudolf Ullbricht, *Long Island City, N. Y.*
Jesus S. Valle, *Alton Bay, N. H.*
Dr. Edmund Ziman, *New York City*
Charles C. Rawls, *Norfolk, Va.*
Irving Swire, *Brooklyn, N. Y.*
Boris C. Woolley, *New York City*
E. H. Scott, *Victoria, Canada*
Irwin N. Knehans, *Chicago, Ill.*
C. J. Gallant, *Columbus, Ohio*
Edward Sickrey, *Grand Rapids, Mich.*

Fraser Bell, *Toronto, Canada*
Carl Hilton, *Paterson, N. J.*
W. E. Kilroy, *Hyder, Alaska*
Mrs. Paula Lissiuk, *Albuquerque, N. M.*
Ted J. Parkinson, *Yellowstone Park, Wyo.*
Paulo Ferraz De Sampaio, *Sao Paulo, Brazil*
W. A. M. Wils, *Plainfield, N. J.*
C. A. Alsop, Jr., *St. Louis, Mo.*
Max Berendson, *M.D., New York City*
Raymond L. Rhodes, *Cedar Rapids, Iowa*
Earle A. Roseland, *Aberdeen, S. D.*
Duane Scovill, *Green River, Utah*
George A. DuBerg, *New York City*
Henry G. Hancock, *Chiloquin, Ore.*
Bok H. Hom, *Coolidge, Ariz.*
Leopold Kleiner, *New York City*

Benjamin Barzune, *Dallas, Texas*
Leo Cohen, *New York City*
Burt Huff, *Santa Ana, Calif.*
George L. Karl, *Fairbanks, Alaska*
Ray W. Kemmer. *Dayton, Ohio*
R. U. Slayback, *Highland Park, Ill.*
Irving Stolinsky, *Rutherford, N. J.*
E. T. Garrett, *Phoenix, Ariz.*
Rev. J. Paul Brennan, *Philadelphia, Pa.*
George A. Haas, *Corfu, N. Y.*
Jitsumyo Uyehara, *Honolulu, T. H.*
G. H. Coats, *Auburn, Ala.*
S. A. Kenney, *Whitehouse Sta., N. J.*
Herman Prussner, *Newark, N. J.*
Samuel Reindorf, *New York City*
Eugene P. Neu, *Usumbura, Belgian Congo*

James F. Belsky, *Baltimore, Md.*
J. B. Cropper, *New York City*
Mrs. Eva M. Cutright, *Chillicothe, Ohio*
Donald E. Richel, *Brooklyn, N. Y.*
Lorenz W. Aggens, *Chicago, Ill.*
William Hill, *Toronto, Canada*
Warren L. Hughes, *Mattoon, Ill.*
David Kwan, *San Francisco, Calif.*
Keith Rhea, M.D., *Clinton, Ill.*
W. A. MacArthur, *Long Beach, Calif.*

Cecil Crider, *Detroit, Mich.*
A. W. Tamlitts, *Pittsburgh, Pa.*
John Ward, *Dobbs Ferry, N. Y.*
Miss Ann R. Ahern, *Jamaica, N. Y.*
Karl Hoffman, *Chevy Chase, Md.*
Pvt. Marion T. Zambrzycki, *Erie, Pa.*
Rev. Roy D. Brokenshire. *Carlsbad, Calif.*
J. Bartlett Richards, *Lisbon, Portugal*
Louis Weglein, III, *Margate City, N. J.*
Chas. B. Brandt, *Omaha, Neb.*
D. D. Denker, *Pomona, Calif.*
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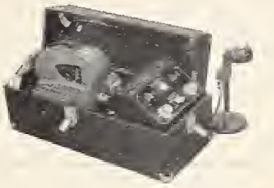

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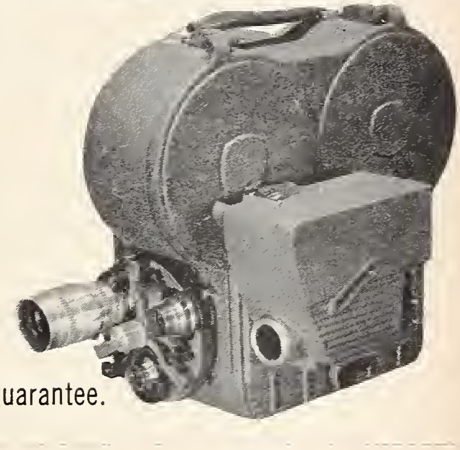

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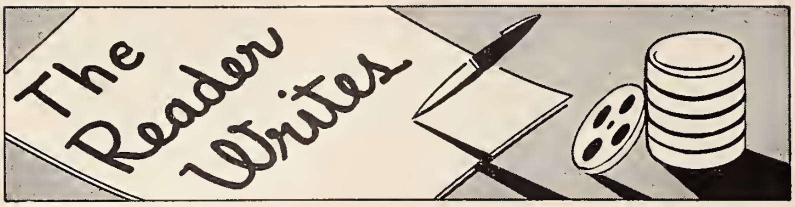

This department has been added to Movie Makers because you, the reader, want it. We welcome it to our columns. This is *your* place to sound off. Send us your comments, complaints or compliments. Address: *The Reader Writes*, Movie Makers, 420 Lexington Ave., New York 17, N. Y.

WORLD-WIDE BROTHERHOOD

Gentlemen: The June issue of Movie Makers carried a notice under *The Swap Shop* of my offer to exchange fresh Kodachrome film for scenes taken in several foreign countries. You may be interested to learn of the response I have received.

As of now, arrangements have been made for pictures to be taken in Mexico and Central America. Tuesday two airmailed offers of films were received from the Far East. . . . The Amateur Cinema League is truly a world-wide organization!

Warren D. Hosmer, ACL
Ferndale, Mich.

Dear ACL: I am glad to tell you that the response to my offer (pictures of India for raw film stocks) which you so kindly published in April Movie Makers is excellent.

I have received letters from the United States, Great Britain, various countries of Europe, Eritrea, Ethiopia, Singapore, etc. And more are coming. Verily, ours is an international brotherhood!

N. P. Hariharan, ACL
Madras, India

ENLIGHTENING

Dear Sirs: I was very much disappointed in not finding in Movie Makers for August the fourth installment of *The Reproduction of Sound*, by Gerard Schoenwald, ACL. I hope it will be forthcoming in an early issue.

These articles by Mr. Schoenwald have been very enlightening. Their simplicity of expression has made a very complex subject understandable.

Dr. Henry J. Sealey, ACL
Dumont, N. J.

Sorry, Dr. Sealey! As was announced in August on page 263, Mr. Schoenwald's fourth installment of *The Reproduction of Sound* was purposely held over to synchronize it with the important RCA-Reeves magnetic sound-on-film story with which it is now paired. Please turn to facing pages 288 and 289 in this issue.

SOS: SINGLE SYSTEM

Dear Movie Makers: To my growing discomfiture, I find myself the proud but puzzled owner of an RCA single-system 16mm. sound camera. This was acquired about two years after the war, and in the succeeding years I have been able to record sound on only about 200 feet of the 2000 feet of film attempted.

I'm not out to imitate Hollywood. All I want to do is record my two youngsters yak-yaking in the corner of the living room. I have read the instruction book, and I have cried on the shoulders of a good many "experts"—but to no avail. I need help!

Surely, among your widespread readers there must be at least one lone amateur who has done the thing I yearn to do. Pray, please advise!

Jack Kane
4761 Doyle Road
Pittsburgh 27, Pa.

ORCHIDS FOR ANSCO

Gentlemen: That August article, *Two Weeks To Go*, was very interesting. I note they used Ansco film and they must have used judgment when they did. Bravo for Ansco!

H. Goldstick, ACL
Chicago, Ill.

BOOKS ON SLIDES

Dear ACL: If I may refer to the controversy in Movie Makers of one or two years ago concerning the inclusion of slide material in the magazine (because there was not suitable aid elsewhere), I wonder if members of ACL know that there are now on the market two books on the subject by Fred Bond?

Although I have not purchased them, I have looked through them quite carefully. They seem to cover the subject of slide making as thoroughly as Bond's earlier book, *Better Color Movies*, covered movie making.

B. L. Williford, ACL
San Leandro, Calif.

NOTHING WRONG IN NEW ZEALAND

Gentlemen: While I am writing you, I think I must make some reference to the article, *New Zealand Reporting*, published in the April number of Movie Makers. I do not agree with the author at all.

He mentions that equipment is still scarce and very expensive—a luxury to be indulged in only by those with large incomes. Certainly things have risen compared to prewar prices, but have not all goods risen? Cameras that sold for approximately £30-0-0 before the war sell today for about £50-0-0, and that is roughly what other things have risen over the years.

As to film, this has been a bit scarce in the last few months, especially 8mm. colour. But I do not think that anybody could say they were ever stuck for film. As a matter of fact, at the moment (August) there is plenty of colour film available and people have been offered a twelve months' supply.

I hope you will not think that I am complaining about your article. But for anyone contemplating coming to New Zealand it gives them a very false impression. I think that Australia is far worse off for supplies than is New Zealand. I have been advised that anyone planning a trip to Australia should take with them as much film as they can get.

Kenneth V. Townshend, ACL
Palmerston North, N. Z.

Movie Makers is relieved to learn that nothing is now wrong with amateur filming conditions in New Zealand. As for Australia, we have, early on our editorial schedule, a detailed report by an informed Australian amateur on filming conditions in that Commonwealth. Let's see what *he* has to say.

STILL MORE ON EMULSIONS

Dear Sirs: I also would like to confirm the views of several of your correspondents on English-made Kodachrome. After a first, trial reel—exposed at ASA 10 as I would for the American emulsion and which appeared decidedly rich although not quite underexposed—I also have decided that the English product is slower.

I now get consistently good results by using a film speed for the latter emulsion of ASA 8, which, of course, brings the standard bright-sun exposure to *f*/6.3.

Neal Du Brey, ACL
Durban, South Africa

NO WHITES, NO BLACKS

Sirs: In the May number of Movie Makers, under the title *More on Emulsions*, I have read that the Kodak Super X made in France has a Weston rating of 12. In fact it has a rating of 40, but it is a very poor film: no whites, no blacks—just plain gray. Curiously enough, it is good when used indoors.

Comte De Failly, ACL
Paris, France

ATTENDED A LUNCHEON

Gentlemen: In submitting the enclosed application for membership in the Cinema League, I am very belatedly renewing an association which goes back many years to the inception of the League.

Back in the 1920's—the exact year escapes me—I attended a luncheon at the Hotel Commodore at which time Mr. Maxim formulated the League. I was the guest of Mr. Wilton Barrett, then general secretary of the National Board of Review, with which organization I was associated for some years. I believe I may rightly call myself one of the oldest friends of the Amateur

Cinema League, the organization which has done so much to advance the personal motion picture field.

Ralph Ruger, ACL
Empire State Film Service
Binghamton, N. Y.

The organization luncheon attended by member Ruger was held on July 28, 1926. A picture of the gathering was published in the December, 1950, Twenty-Fifth Anniversary issue of Movie Makers.

VERY HELPFUL

Dear Sirs: I wish to thank you for the many moments of enjoyment during the summer in reading Movie Makers. The two articles called *You and Your Meter* were very helpful.

Harry B. Woolnough, ACL
Rec. Secretary
Long Island Cine Club, ACL
Lynbrook, N. Y.

THE SWAP SHOP

In this column Movie Makers offers its readers a place to trade items of filming equipment or amateur film footage on varied subjects directly with other filmers. Commercially made films will not be accepted in swapping offers. Answer an offer made here directly to the filmer making it. Address your offers to: *The Swap Shop, c/o* Movie Makers.

8MM. IN INDIA

Dear Friends: The undersigned ACL member in India would like very much to correspond with other members in various parts of the world—especially those working in 8mm. film.

Shreenarain Somani, ACL
"Oceana"
214 Marine Drive
Bombay, India

CHINESE DRUMS IN DETROIT

Gentlemen: I am in the process of putting together a 1000 foot 16mm. Kodachrome movie of the 250th anniversary parade held here in Detroit on July 28. To complete the production I need some footage of the St. Mary's Chinese Girls Drum Corps from San Francisco, which I was unable to obtain.

I can use any amount of color film from 5 to 100 feet, and in exchange I will make whatever arrangements you feel are equitable. I could swap equal amounts of scenic footage in the Ann Arbor area, or the same on some important football game at the University of Michigan stadium, or I will replace your pictures with a double amount of new film.

Rex H. Nottingham, ACL
P. O. Box 197
Ann Arbor, Mich.

Classified advertising

■ Cash required with order. The closing date for the receipt of copy is the tenth of the month preceding issue. Remittance to cover goods offered for sale in this department should be made to the advertiser and not to Movie Makers. New classified advertisers are requested to furnish references.

■ Movie Makers does not always examine the equipment or films offered for sale in CLASSIFIED ADVERTISING and cannot state whether these are new or used. Prospective purchasers should ascertain this fact from advertisers before buying.

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■ Bass . . . Chicago, offers a practically new 16mm. B. & H. Specialist complete with 1″ Lumax $f/1.9$ coated in foc. mt., 17mm. Ansix $f/2.7$ coated in foc. mt., 2″ $f/3.5$ Telate coated in foc. mt., incl. one sync. motor and one wild motor, 2-400 ft. magazines, carrying case, Professional Jr. tripod. List $3100.00. Bass price $2100.00. Write or wire deposit for this grand bargain. BASS CAMERA COMPANY, Dept. CC, 179 W. Madison St., Chicago 2, Ill.

■ CUT your cutting time by using the EDIOLA 16mm. Double system editor, details from M. W. PALMER, 468 Riverside Dr., N. Y. 27.

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■ NATURAL COLOR SLIDES, Scenic, National Parks, Cities, Animals, Flowers, etc. Sets of eight, $1.95; sample & list, 25¢. SLIDES, Box 206, La Habra, Calif.

■ NEW and used Television and library sound films for outright sale. Single reels, $7.95 each. Reverse image soundies, $1.95 each, three for $4.95. Brand new straight image soundies, $2.95 each. Used features, $25.00 up. Send for complete listings. LAWRENCE CAMERA SHOP, Dept. MM, Box 1597, Wichita, Kansas.

■ USED and new Castle films: 8-16, silent and sound. Send for lists. ALVES PHOTO SERVICE, Inc., 14 Storrs Ave., Braintree 84, Mass.

■ FREE Movies: Thousands of subjects. Interesting. Entertaining. Fascinating. Latest Directory—only 50¢. NATIONAL CINE SOCIETY, 126 Lexington Ave., Dept. 102, New York 16, N. Y.

■ KODACHROME original of beautiful, inspiring WASHINGTON, D. C., filmed to your order, or our production, 50 ft. 8mm., $9.00. WASHINGTON COLOR ORIGINALS, 1860-19th St., N.W., Washington, D. C.

■ ADD TO your own Alaska, Mexico or The Alps of Europe movies 16mm., gorgeous color film originals, not duplicates, extra scenes taken while making adventure pictures for national lecture platform—many spectacular shots of game, glacier crashing, volcanic eruptions, etc., in areas seldom reached by man. Select as much as you wish at 25¢ to 40¢ a foot based on quantity. Also rare color shots of Shooting the Rapids in mountainous rivers and many breathtaking action scenes of Eastern seaboard, Maine to Virginia. NEIL DOUGLAS, Explorer and Lecturer, Box 664, Meriden, Conn.

FILMS WANTED

■ WE need 16mm. Kodachrome scenes of nature—rivers, trees, flowers, the seasons, animals. No people. Quick purchase of footage which suits our requirements. BOX 287, MOVIE MAKERS.

FILMS FOR EXCHANGE

■ EXCHANGE 8mm. films 50¢ per reel any length. No art. WM. P. MASON, 4801 Riviera Dr., Miami 46, Florida.

MISCELLANEOUS

■ KODACHROME DUPLICATES: 8mm., or 16mm., 11¢ per foot. Immediate service on mail orders. HOLLYWOOD 16 MM INDUSTRIES, Inc., 6060 Hollywood Blvd., Hollywood 28, Calif.

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■ 16mm. SOUND recording, $6.00 per 100 ft.; also sound pictures taken at home *nearby only*. Write ANTHONY IOVINO, 86-01 Commonwealth Blvd., Bellerose, N. Y.

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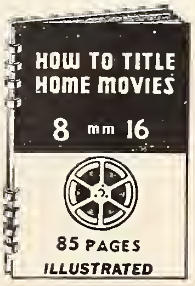

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TWIN-EIGHT
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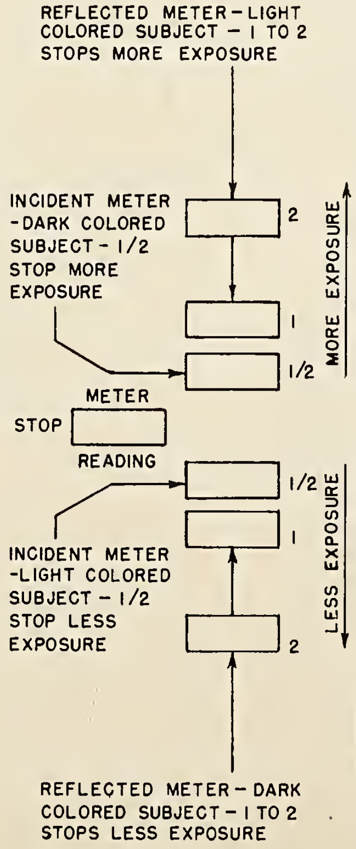
SLIDE RULE EXPOSURE CALCULATOR

LIGHT METER TENDENCY

SUBJECT	REFLECTED METER	INCIDENT METER
AVERAGE	CORRECT EXPOSURE	CORRECT EXPOSURE
	REFLECTED READING SAME AS INCIDENT READING	
LIGHT	UNDEREXPOSURE	OVEREXPOSURE
	REFLECTED READING MORE THAN INCIDENT READING	
DARK	OVEREXPOSURE	UNDEREXPOSURE
	REFLECTED READING LESS THAN INCIDENT READING	


REFLECTED METER - LIGHT COLORED SUBJECT - 1 TO 2 STOPS MORE EXPOSURE
INCIDENT METER -DARK COLORED SUBJECT - 1/2 STOP MORE EXPOSURE
2
1
1/2
MORE EXPOSURE
STOP
METER
READING
1/2
1
2
LESS EXPOSURE
INCIDENT METER -LIGHT COLORED SUBJECT - 1/2 STOP LESS EXPOSURE
REFLECTED METER - DARK COLORED SUBJECT - 1 TO 2 STOPS LESS EXPOSURE

1.4F	1.4F
1.6	1.6
1.8	1.8
1.9	1.9
2.0F	2.0F
2.2	2.2
2.5	2.5
2.6	2.6
2.8F	2.8F
3.2	3.2
3.5	3.5
3.7	3.7
4.0F	4.0F
4.5	4.5
5.0	5.0
5.3	5.3
5.6F	5.6F
6.3	6.3
7.0	7.0
7.5	7.5
8.0F	8.0F
9.0	9.0
10.0	10.0
10.6	10.6
11.0F	11.0F
12.7	12.7
14.0	14.0
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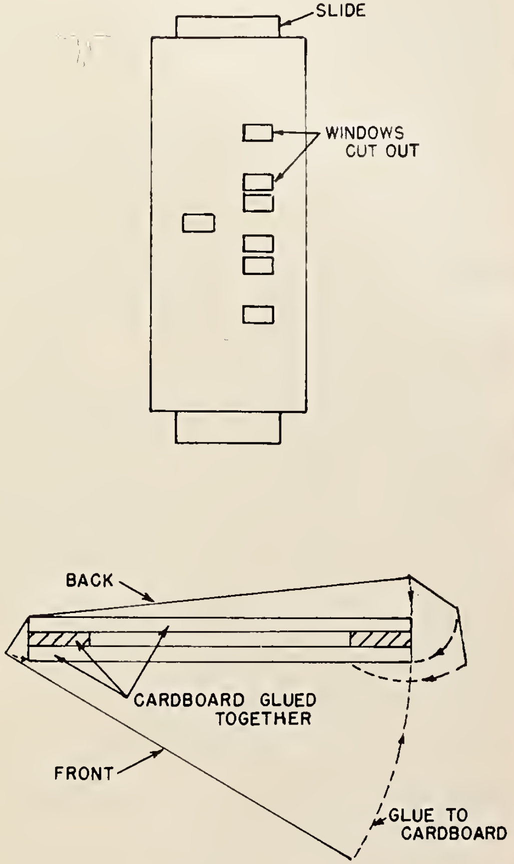
21.0	21.0
22.0F	22.0F


SLIDE
WINDOWS CUT OUT
BACK
CARDBOARD GLUED TOGETHER
FRONT
GLUE TO CARDBOARD

ASSEMBLING INSTRUCTIONS

JEC 51

EXPOSURE BY SLIDE RULE

Here, combined in one easy-to-make calculator, are all of the exposure compensations required by light and dark subjects

Designed for MOVIE MAKERS by JOHN E. CLOSSON

THAT IS, surely, a fine series of articles which MOVIE MAKERS has been running called *You and Your Meter.* (See the July and August issues—*Ed.*) The pictures are attractive and pertinent to the points under discussion. The discussion is informative and as easy to read as this stuff ever can be. And the points being made are important to good exposure. However . . .

Once in the field, I find these points hard to remember!

I recognize that they're right, mind you. I accept the fact that a reflected light meter returns a directly usable reading only on an average toned subject. And, faced by the facts, I can understand why such a meter reads too high (or is it low?) on a light subject, too low (or is it high?) on a dark subject, and just about right on a gray card . . . Or *is* it just right?

You see, I can't remember. And, frankly, I doubt if the majority of other movie makers can either. Thus, I have turned to that invaluable aid of all engineers, the slide rule. Why not, I reasoned, assemble the facts once and for all, combine them in some easily operative form and, after that, let the slide rule do the remembering? The results are pictured at the left, ready for *your* use.

EASY TO ASSEMBLE

The unit is simplicity itself to assemble. For material I used a 1/16 inch gray cardboard, from a shirt, I think. Add to this a pair of sharp scissors, a razor-blade knife, a supply of glue and a bit of Scotch tape—and you're ready for business.

The first step is to cut the cardboard into the requisite pieces—five in number. These are the back and front of the rule (pictured from the left in the diagram), the slide unit (pictured next) and two narrow strips used as spacers for the slide between the front and back. These strips are seen as the diagonally striped areas in the end-on view above the Assembling Instructions.

But before cutting your cardboard, just a word about size. In the diagram at left, the back, front and slide units pictured are intended as facings to glue on the cardboard units you are about to cut. As such, they are of a size now to fit with each other. Thus, in sizing your cardboards, simply scale them to the facing units, then cut the facings from this magazine and apply them as indicated.

In the assembly operation, the front and back cardboards are first glued together, separated by the two narrow strips as spacers for the slide. The front-and-back facing is then cut from the opposite page, wrapped around the joined cardboards and glued as shown in the assembling instructions. The slide cardboard is then fashioned, its facing glued on and trimmed. Windows as indicated on the front facing are now cut through the front cardboard and the slide is inserted. As a final protection for the long, three-layered edges of the rule, I bound them with Scotch tape.

READY FOR YOUR USE, at left, are the front, back and slide facings to cover these working parts in your own exposure compensation guide.

THE TABLE ON THE BACK

And now, before working out a few test examples on your slide rule, you will want to know what its markings mean. To begin at the back, the table presented here may be the rule's most important aid in your exposure calculations. Called *Light Meter Tendency,* the table is based on the known reactions of reflected light and incident light meters when they are used in connection with subjects of average, light and dark tone. It is known, for example, that with an average subject each meter will return a correct exposure reading: that with a light subject one reads too high and the other too low, while with a dark subject their reactions are just the opposite.

Now, since these reactions are standard, comparative readings of a single subject by the two meters may be used as a positive guide to the subject's tonal value. For example, if subject A reads high on the reflected meter and low on the incident one, the Meter Tendency table tells us without question that subject A is light in tone. In like manner, this table and your twin meter readings will identify subjects of dark or average tone.

THE FACE AND SLIDE

On the face of the slide rule the single window at left center is for an actual meter reading as it comes off the dial of your reflected light or incident light meter. With this reading set at left, the windows at right now will indicate the correct stop as dictated by the type of meter used (reflected or incident) and the tonal value of the subject (light or dark colored).

The slide itself is divided into stops (33 in number) ranging from f/1.4 to f/22. Those followed by a capital "F" are in full-stop progression with each other, while all others are in ¼ stop progression. This allows for the easy determination of exposure corrections down to ½ a stop and their correct setting on the lens.

AVERAGE COLORED SUBJECT

Let us now see how this slide rule you have just made is used in determining these corrections. The first step is to take successive readings on a given subject with a reflected light meter and then with an incident light meter. The results: f/8 on both meters. Referring these data to the Light Meter Tendency table on the slide rule's back, we find two facts: (1) we are reading on a subject of average tone, since both meter readings are the same; (2) since the subject *is* average in tone, no exposure correction is necessary: Therefore, with our first test subject we have no need to set up our meter readings on the face of the slide rule.

DARK COLORED SUBJECT

But let's try again. On our second test subject, the meter readings returned are as follows: f/4 on the reflected meter; f/8 on the incident meter. This difference in meter readings tells us at once that we are not now reading on an averaged-toned subject. To determine what type of subject (light or dark)

[Continued on page 300]

THE REPRODUCTION OF SOUND: 4

How the magnetic tape system has furthered the progress of fine sound reproduction

GERARD SCHOENWALD, ACL

MAGNETIC recording has influenced the recording and reproduction of sound in a most radical way: it is here to stay as a money and time saver in the movie industry; it is the generally accepted recording medium of all disc manufacturers; it is used extensively for the transcription of radio programs before shows are recorded on discs; it allows documentary and educational radio programs hardly possible before, and it has become a tool for industrial and scientific research, for music, language and speech tuition.

Its possibilities for the music lover, the movie amateur and for general party and home use are well known, but they represent only a beginning. I believe that the decision of one of the big record manufacturers to sell tape with recorded music on it of longer duration is all that is needed to place magnetic tape right alongside LP records in popularity. The higher cost of a tape reproducer compared to a record player would be fully justified by the advantages of musical recordings on tape.

ADVANTAGES OF MAGNETIC RECORDING

We can get an idea of the advantages of magnetic recording by comparing it to disc and optical recording. These advantages are:

(1) Only magnetic recording allows the re-use of the recording medium.

(2) Magnetic recordings can be played back as soon as completed. While some disc recordings also can be played back immediately, they have a relatively short life because of their soft surface material. No optical track can be reproduced at once, since it has first to be processed.

(3) Neither records nor optical sound tracks can be played back as many times as a magnetic recording without serious deterioration of quality.

(4) Like motion picture film, magnetic tape or wire can be spliced and edited. However, here the optical sound track has a slight advantage over tape or wire, because the sprockets of the film can be matched to the picture film to make its editing easier.

(5) The quality achieved by magnetic recording is so good that reproductions from tape cannot be distinguished from live programs over the radio. Modern disc recording techniques come very close to this result. Very often, however, quality is partly lost in the pressing. The amateur cannot find any recording medium that gives him the same quality at the same price.

(6) The attention and maintenance checks needed from the operator in either optical or disc recording cannot compare with the ease of magnetic recording. This feature is also very valuable to amateurs.

(7) The operation of a tape or wire recorder is not affected as much by vibrations or heat as are disc and film processes. Tape recorders used at music festivals and other occasions in Europe have given us an avalanche of wonderful music for playback on records. Native songs of African and South American tribes also have been recorded under most difficult conditions.

(8) Tape and wire recorders can be designed with extreme compactness. One portable battery - operated tape recorder weighs just about 13 pounds and is used by reporters for on-the-spot interviews.

WHICH FACTORS DETERMINE QUALITY?

The quality of a magnetic recording is influenced by the following factors: the speed and width of the recording medium; the width of the gap; the uniformity of transportation of the medium past the head; the alignment of the gap with respect to the medium; the physical contact of the head with the medium; the equalization and bias used; the quality of the medium, and the use of a correct recording level. Since tape is now the magnetic medium most often used, we shall refer solely to it from now on.

STORAGE CAPACITY

To understand the importance of tape speed and width to the quality of sound in magnetic recording we must examine for the moment a factor known as "storage capacity." Basically, the storage capacity of any sound system is a measurement of how much *room* it has available to store (record) the sound impulses sent to it. Take a look at a strip of optical sound track on film and you'll *see* what we mean.

Here, on 16mm. film, the width of the available sound storage area is 80 mils (80/1000 of an inch), while the available length will be 7.2 inches per second at the sound projection speed of 24 frames per second. (The length available for storage at silent projection speed would have been only 4.8 inches per second, thus indicating why sound requires the higher projection rate.) Now, using a light beam approximately 1/1000 of an inch wide which spans the width (80 mils) of the track area, we want to record a single sound of 1000 cycles by varying the density of the exposure. The image of 1 cycle will consist of a gray strip turning black and fading to gray again, then repeating the same variations in the opposite direction. One thousand of these paired variations within 1 second will produce a tone of a certain pitch.

We have, therefore, to store within the length of 7.2 inches 2000 black and white stripes, each 1 mil in thickness. Since 2000 times .001 is only 2 inches, we see that we can easily place this 1000 cycle tone on our sound track. A 4000 cycle tone, however, begins to run into difficulties, since it would need 8000 times .001 or 8 inches of storage capacity. A higher speed of film travel would stretch the storage capacity, but the speed of 24 fps has been fixed as standard. Thus, the solution here is to decrease the width of the recording light beam to less than 1 mil, thus increasing storage capacity in this way.

A quite similar situation exists in magnetic tape recording. Here, instead of a light beam of a certain width, we use a magnetic head with a gap width of 1 mil or smaller. The storage capacity of the tape on which this gap acts again is determined by multiplying the width of the medium times its speed of travel past the recording head. However, in tape recording it is the *width* of the medium which has become standardized (at ¼ inch, save for the twin-track system), [Continued on page 305]

MAGNETIC SOUND NOW!

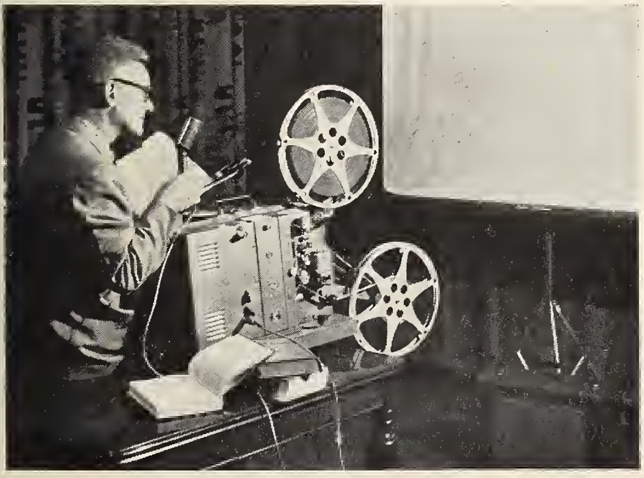
The door opens to magnetic sound on film as RCA-Victor offers a 16mm. projector, Reeves Soundcraft a film striping service

MAGNETIC sound on film is now a commercial reality! This fact, clearing the air of countless irresponsible rumors, was established late this summer with the public demonstration by RCA-Victor of their new RCA "400" Magnetic Sound Projector.

A development of RCA's well known "400" sound on film projector, this new 16mm. recorder-projector provides the first commercially available means of magnetically recording commentary and musical accompaniment directly on the edge of otherwise silent motion picture films. Carrying the sound is a stripe of magnetic oxide 1/10 of an inch wide, which is positioned on 16mm. footage exactly as would be an optically printed sound track. In fact, while this stripe may be coated on a film either before or after it has been used in picture taking, the present stripe can be positioned only on footage of the single-perforation type. So coated, this 100 mil stripe can record and reproduce sound at a frequency range of 80 to 7200 cycles and with the virtual elimination of background noise.

Three main features of the equipment make it possible, believes RCA, for non-professional users to obtain excellent results in magnetic-on-film recording: (1) to record, it is necessary only to turn a switch and talk or play music into a plug-in microphone; (2) after the recording is completed, another control may be set for immediate playback; (3) if revisions are needed, or if a new sound treatment for the film is desired, an electronic erase head may be activated by another simple control. Further, it is pointed out, no recording studio facilities are necessary and the magnetic method eliminates film waste due to recording errors. Thus, the cost of recording a 400 foot reel of 16mm. film with the new equipment has been estimated to be only about one-third of the cost of comparable results from optical track recording.

The RCA "400" Magnetic Sound Projector should be generally available on the retail market by November 1, and it is expected to list at around $850. For the present it is unlikely that RCA-Victor can undertake the addition of magnetic sound units to existing RCA "400" optical sound projectors.



RECORDING IS EASY! No studio facilities are needed for magnetic film recording. Simply plug in the mike, project, talk.

REEVES READY TO STRIPE FILMS

With the advent of this first commercially-available magnetic sound projector, the question immediately arises: "Now, where can I get my films striped for magnetic recording?"

Movie Makers is pleased to answer this question at once for its interested readers. Such service is available right now from Reeves Soundcraft Corporation, which has its headquarters at 10 East 52nd Street, New York City. From their new plant at Springdale, Conn., Reeves offers magnetic striping of either 35mm., 16mm., or 8mm. film prior to slitting. While the coating must be applied to the base side of the film only, it can be added with equal facility to both newly processed and already edited footage. Their product is known as Magnastripe.

For 16mm. single-perforation footage (or on single-perf duplicates of existing double-perforation footage), the 100-mil-wide stripe is applied in the standard 16mm. optical track position. This is the stripe around which the RCA projector is designed. For it, Reeves claims a signal-to-noise ratio of at least 55 db and a flat frequency response up to 7500 cps at less than 2% harmonic distortion. Also, there will be complete freedom from the noise problems associated with wear on optical tracks, since scratches and abrasions have no audible effect on the magnetic track.

For double-perforation 16mm. film and for 8mm. stock prior to slitting, Reeves first experimented with a stripe 25 mils wide located along the film's edge outside of the perforations. More recent tests indicate, however, that magnetic striping for these stocks may be positioned more effectively between the sprockets and the picture. Reeves' present thinking leans toward a stripe about 25 mils in width positioned in this manner. While this practice would mean an intrusion of 10 to 15 thousandths of an inch into the picture area, the resulting improvement in sound quality is believed worth this slight sacrifice.

Currently, with only the RCA playback facilities available, Reeves reports trade only in the 100 mil stripe. Their unit price for it now stands at about 3½ cents per foot, but they point out that this is practically on an experimental basis. As soon as other playback equipment is offered—for double-perf 16mm. and for 8mm.—Reeves expects the volume of demand to make possible sharply reduced striping rates.

WHAT DO THESE DEVELOPMENTS MEAN?

These, then, are the facts in the magnetic film world as of right now. Just as Movie Makers brought its readers (back in March, 1948) the first and only authentic report on the experimental development of magnetic sound on film, we now bring you these facts on the first commercial developments in the field. While *any* such developments are truly exciting, it is well to be realistic in analyzing what the present progress means for the amateur to date.

Basically, it seems to us that the current developments mean more as a promise to the personal filmer than as a fulfillment. For, in summing up, we find we have the following: one make of magnetic [Continued on page 300]

ATTENTION: EMBRYO EDITORS!

Here are the problems and processes of putting out a movie club news bulletin

SIDNEY MORITZ, ACL

THE presentation of excellent screen programs, effective instruction and attractive social events are the objectives of all good movie club administrators. However, unless interest in these activities is stimulated throughout the season, the many advantages of such an integrated program may not be fully appreciated by the members.

The club bulletin or news sheet is the ideal medium for arousing and sustaining that interest. Those groups not yet sponsoring a club publication should give thought to so doing. Even movie clubs already issuing news sheets may wish to consider ways and means of making them still more effective. This discussion, based on a study of club bulletins published in this country and abroad, is designed to help clubs in either category.

PURPOSES OF CLUB BULLETIN

Let us first enumerate, more or less in the order of their importance, the functions of an effective news sheet. These are:

1. To announce the programs of future meetings and to review the programs of past meetings. This latter function, which can be carried out in brief itemization, serves two purposes: It keeps delinquent members informed, and it provides an accurate source of club news for other publications—such as *this* one.
2. To keep members posted on such club doings as contests, dinners and other social events having a direct bearing on amateur movie making.
3. To report on what members are doing which is of specific interest or importance in the hobby.
4. To provide instruction in movie making when, as and if possible.
5. To advertise equipment which members may wish to buy, sell or exchange.
6. To editorialize on trends in movie making, or to discuss matters affecting amateur cinematography.

Next on the agenda must be the formulation of plans for publishing the club paper. This will involve various decisions on the part of the club executives. Is the bulletin to serve all of the purposes previously listed, or just some of them? How much club income can be allocated for the cost of producing and distributing the news sheet? Who will contribute material, who will edit it, who will make it ready for production, and who will see to the mailing? The club officers can best answer these questions; for they should know the needs of their members and their wishes in respect to a club paper.

PUBLICATION PROCESSES

An understanding of the various mechanical processes for producing news sheets and a knowledge of their costs are essential in planning and producing any club paper. Among the processes now in use are the following:

Duplicate typing: The simplest and most inexpensive way is to typewrite the sheet on very lightweight paper so that a large number of carbon copies may be made at one typing. As many as fifteen copies on the manual typewriter and twenty on the electric machine can be produced at one time. This method is satisfactory for small groups.

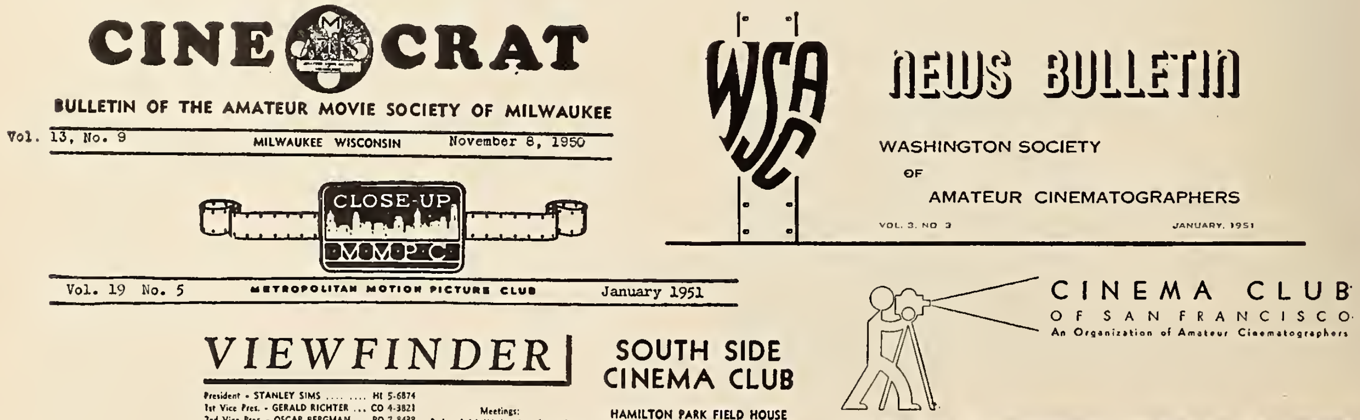
Mimeographing: Mimeographed sheets are produced by cutting stencils on the typewriter. Line drawings and hand lettering are prepared on an illuminated drawing scope with a stylus to stencilize the image into the stencil sheet. The cost of commercial mimeographing is about $12.50 for 250 copies on four pages, $7.00 for two pages.

Multilith: The multilith process is more modern and less cumbersome than mimeographing. A multilith plate in the form of heavyweight paper is used in place of the stencil and copy is typed directly on it. However, no sketches can be reproduced by this process. The cost is about $14.00 for 250 copies on four pages, $8.00 for two pages.

Offset lithography: The offset method is very flexible. The entire copy is photographed and reproduced by offset. This permits the effective use of line drawings, Benday sketches and even photographs. The cost is about $18.00 for 250 copies on four pages, $10.00 for two pages.

Letter press: Press printing is the most desirable method. However, its cost is high and usually well beyond the means of the average club treasury—unless you have an amateur printer among your members. Publications issued by club councils are, however, often printed, since here the expense can be allocated among the member clubs.

[Continued on page 304]



CINE CRAT
BULLETIN OF THE AMATEUR MOVIE SOCIETY OF MILWAUKEE
Vol. 13, No. 9 MILWAUKEE WISCONSIN November 8, 1950

CLOSE-UP
M.M.P.C.
Vol. 19 No. 5 METROPOLITAN MOTION PICTURE CLUB January 1951

VIEWFINDER
President - STANLEY SIMS .... HI 5-6874
1st Vice Pres. - GERALD RICHTER ... CO 4-3821
2nd Vice Pres. - OSCAR BERGMAN ... PO 7-8438
Secretary - EDWARD CARLSON ..... AB 4-4569
Treasurer - TED GIZYN .... VI 6-7565
Meetings:
2nd and 4th Wednesday of month
VISITORS WELCOME
SOUTH SIDE CINEMA CLUB
HAMILTON PARK FIELD HOUSE
S. W. Corner Normal Blvd. at 72nd St.
CHICAGO 21, ILL.

WSAC
NEWS BULLETIN
WASHINGTON SOCIETY
OF
AMATEUR CINEMATOGRAPHERS
VOL. 3, NO. 3 JANUARY, 1951

CINEMA CLUB
OF SAN FRANCISCO
An Organization of Amateur Cinematographers

MASTHEADS of representative club bulletins from among the scores received by ACL club department each month.

LINING UP YOUR TITLES

A wooden board, a steel rule and a handful of nails take the tedium—and the guesswork—out of your titling setups

PERCY GOTZ, ACL

IN my experience, there isn't any better way of shooting titles than the so-called vertical setup. With it, as the name implies, the camera is positioned to shoot downward along a vertical line which is at right angles to the surface of the title board. This means that this latter unit—the title board—simply rests on the floor and that your letters are held on it by the force of gravity.

Very simple indeed—and easy to get at. However, even that setup does not do away with the chore of lining up your letters—a task at which I had spent aggravating hours before evolving the system seen on this page. Perhaps this problem has bothered you too.

THE MATERIALS NEEDED

In discussing any technical setup it is customary, of course, to present one's specifications in exact dimensions. For the sake of clarity (and with a nod to tradition) I shall follow this practice herewith. However, the reader should realize that the basic system to be outlined may be adapted to his own titling equipment—depending on the size of board, size of letters, distance from camera, etc. With this in mind, the materials needed are:

1 drawing board—18 by 24 inches
1 steel rule—24 by ⅛ by ¼ inches
1 handful of thin nails—1 inch long

PREPARING THE BOARD

Your first move in preparing the board is to determine and mark down a center line across its 24 inch width. However, if you will look at the diagram, you will see that this center line should not be simply at the central (9 inch) point of the board's 18 inch height. It must be determined by adding to this true central dimension (9 inches) a figure representing the width of your steel rule (¼ inch, in my case) and another figure (1 inch, in my case) which allows for the height of your letters. Specifically, as you will see, this put the center line in my design at 10¼ inches from the board's top.

With your center line determined, four vertical lines are now drawn softly in pencil along each edge of the board. Although these lines are of differing length, each one must be bisected equally at the horizontal center line. Specifically, and reading from the outside edge in, the lengths of the vertical lines are 12, 9, 7 and 5 inches.

With them sketched in, each line is now divided into equal units marked off with nails as follows: divide the 12 inch line into 4 units of 3 inches each, resulting in 5 nail positions; divide the 9 inch line into 3 units of 3 inches each, resulting in 4 nail positions; divide the 7 inch line into 2 units of 3½ inches each, resulting in 3 nail positions; mark off the 5 inch line as one 5 inch unit, resulting in 2 nail positions.

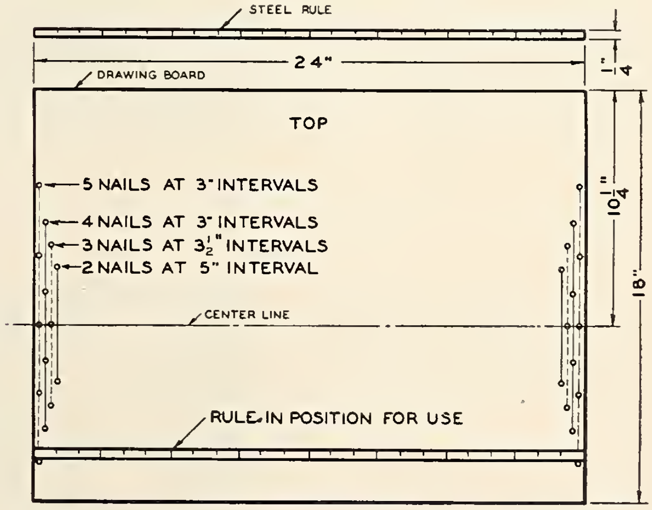
These operations, of course, are carried on at both edges of the board, thus providing for the following choice of titling layouts: 5 lines at 3 inch intervals; 4 lines at 3 inch intervals; 3 lines at 3½ inch intervals, or 2 lines at a 5 inch interval.

This means of
preparing titles is
accurate, speedy & fun!

These layouts are effected by aligning the steel rule across the selected nails, positioning the movable letters flush with the rule's upper edge, and then gently withdrawing the rule. First, however, some simple calibrations should be scored on the rule's face.

I began by marking a middle position along the rule's 24 inch length. Working out from it in each direction, I then cut in light grooves at 1 inch intervals, with each third inch accented (for easier reference) by a longer groove. These calibrations are used, of course, in spacing one's letters evenly across the individual lines. Finally, so that the rule could be withdrawn smoothly from its nail rests, I filed off the nail heads where they faced toward the top of the board. Now, after testing the setup in use, I can see no reason why you shouldn't cut them off entirely with a pair of pliers.

In actual operation, you will need to provide some kind of suitable background to cover the unfinished wood of the drawing board. My system has been to keep this background changeable, and to that end I secured several pieces of colored fabrics—not overlooking a black one for double exposed titles.



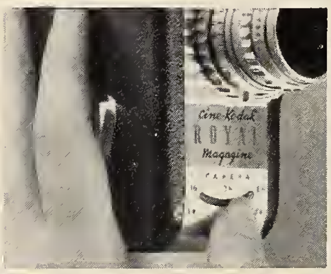
TITLE CENTERING SYSTEM, in which a spaced rule is aligned across nails, is plotted above. Setup, above, shows lines at 3½" intervals.

Brilliant in Performanc

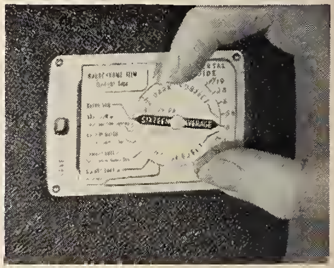
Cine-Kodak Royal Magazine Camera

With a Cine-Kodak Royal in your hands, you find yourself shooting with the confidence that superb equipment always gives you. That quality is immediately apparent in the "feel" of the camera, in the purring of its powerful, long-running motor, in its ready adaptability to all of your movie-making needs. The "Royal" weighs less than three pounds, yet it is built with the precise mechanism and superb optics that stamp it a truly outstanding movie camera. It has standard, "sound," and slow-motion speeds... intermittent, continuous, or single frame exposures...finger-tip 16mm. magazine loading. With precise, focusing Kodak Cine Ektar 25mm. *f*/1.9 Lens, $181. With prefocused Kodak Cine Ektanon 25mm. *f*/2.8 Lens, $166.50. At your Kodak dealer's.

Load in 3 seconds—open cover, drop in a magazine of color or black-and-white film, close cover... shoot. And you can switch magazines—any time.

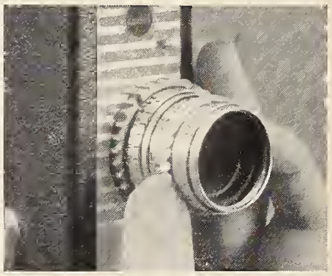


Film at 16, 24, 64, or single frames, as a long-running motor powers the "Royal"—and cuts off automatically when rewinding is needed.

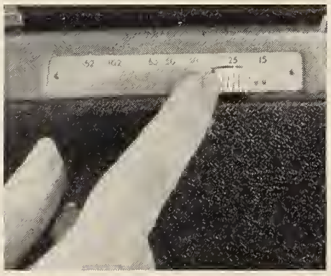


Bright day or dull... brilliant beach or shade... outdoors, indoors... standard speed or slow motion—this guide "dials" the exposure to use.

Prices include Federal Tax where applicable and are subject to change without notice. Consult your Kodak dealer.



The "Royal's" magnificent Kodak Cine Ektar Lens has a true exposure range from *f*/1.9 to *f*/22, focuses from infinity way down to 12 inches.

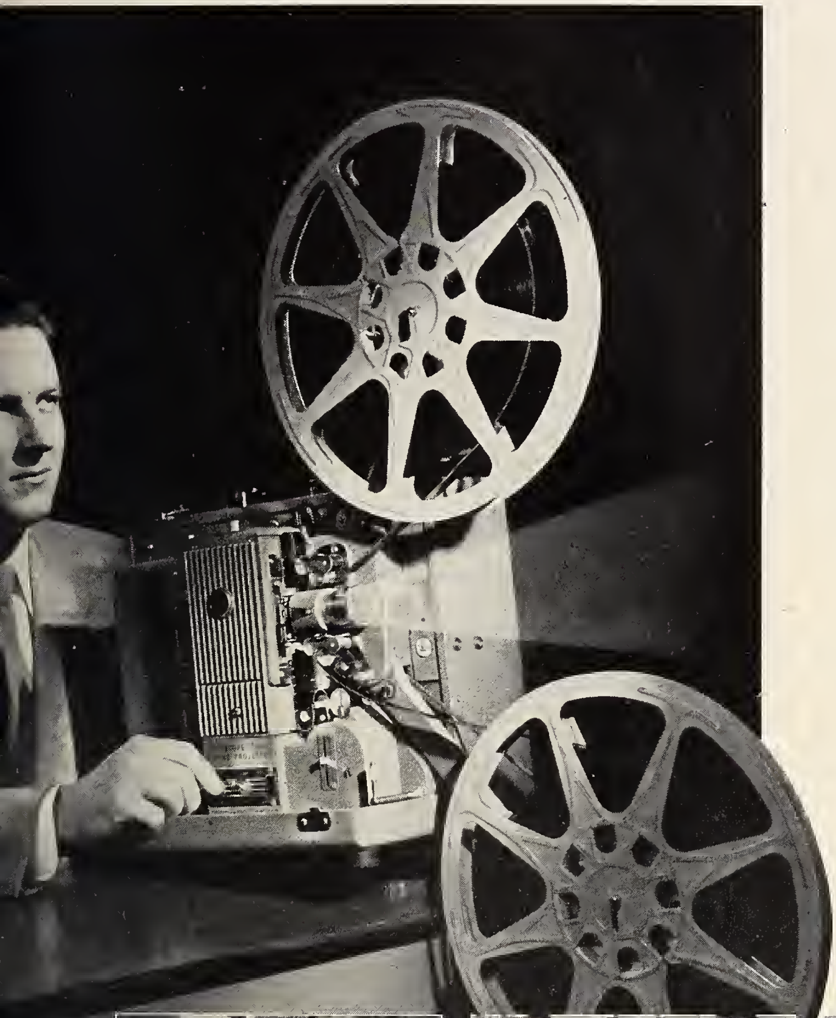


An enclosed, variable power finder shows the fields of 11 wide-angle and telephoto accessory lenses... incorporates close-up parallax indicators.

"Half-forward" on the exposure lever gives average film runs... at "full-forward," it locks for long runs... for single frames, flick it rearwards.

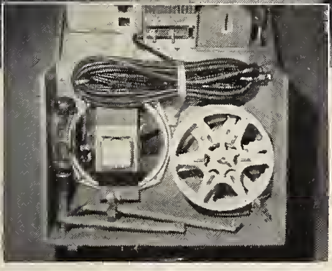
.Brilliant in Results

Kodascope Pageant Sound Projector

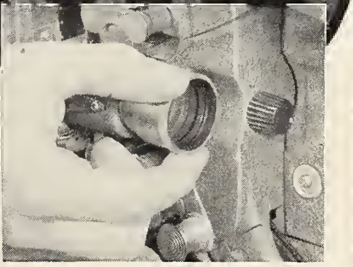


Good movies become *better* movies when shown by the Kodascope Pageant Sound Projector. Rock-steady screen images, sharp and bright from edge to edge; quiet operation; tones as clear and pleasant to the ear as any you've ever heard...all these qualities are yours to enjoy with the new "Pageant." For though the "Pageant" weighs only 33 pounds complete...though it's built into the halves of a carrying case scarcely larger than an overnight bag...this expertly designed sound-and-silent projector meets the most critical standards of performance.

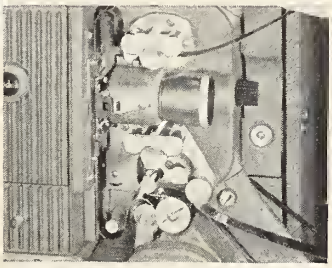
For personal silent movies, professionally produced sound films...shows in home, club, or auditorium—here is the all-purpose 16mm. projector! And the price—complete—only $400.



One case holds both projector and speaker. Open the case—the projector is ready for reel arms...the speaker is ready to plug in.



The f/1.6 lens and powerful lamp provide sharp, brilliant screenings. And accessory lenses and lamps enable you to tailor shows to any requirements.



Threading is easy along a clearly marked film path, from reel to reel. Then project at sound or silent speeds—a finger tip makes the adjustment.

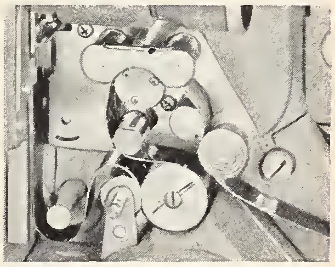
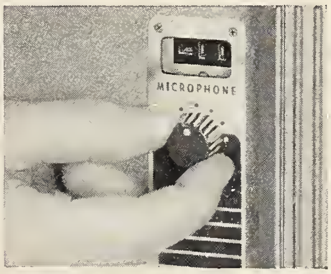


Image and sound-track areas are protected all along the way. Maximum film stability at the scanning point makes for top sound quality.

A built-in Fidelity Control, which focuses the scanning beam on the sound track of original film, or of "dupe," assures finest sound reproduction.



A whisper or a shout—sound volume is under ready rein. And through a phonograph-microphone receptacle, you can add music or narration.

EASTMAN KODAK COMPANY

Rochester 4, N. Y.

Kodak

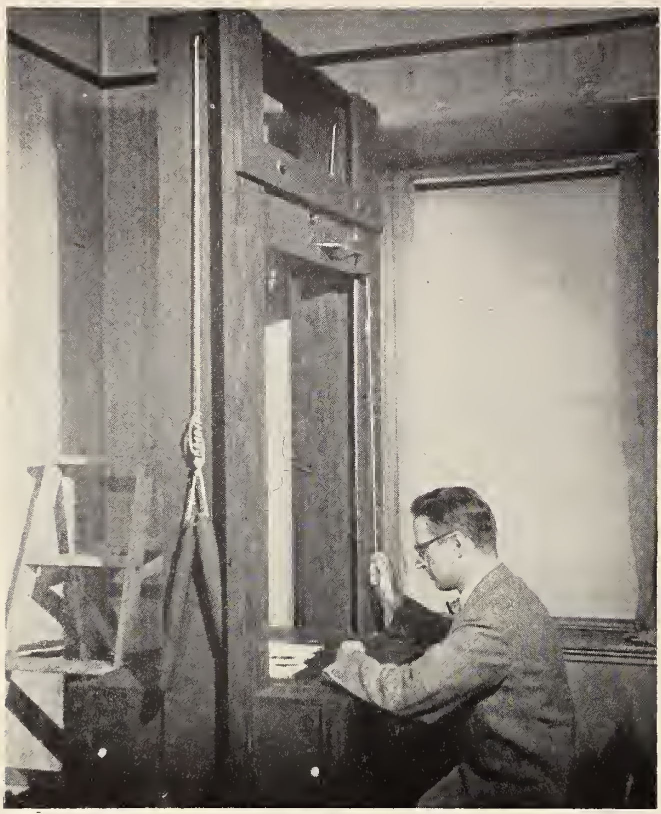


FIG. 1: General view of author's titling and animation stand shows single-frame cord in operation. Ladder leads to camera.

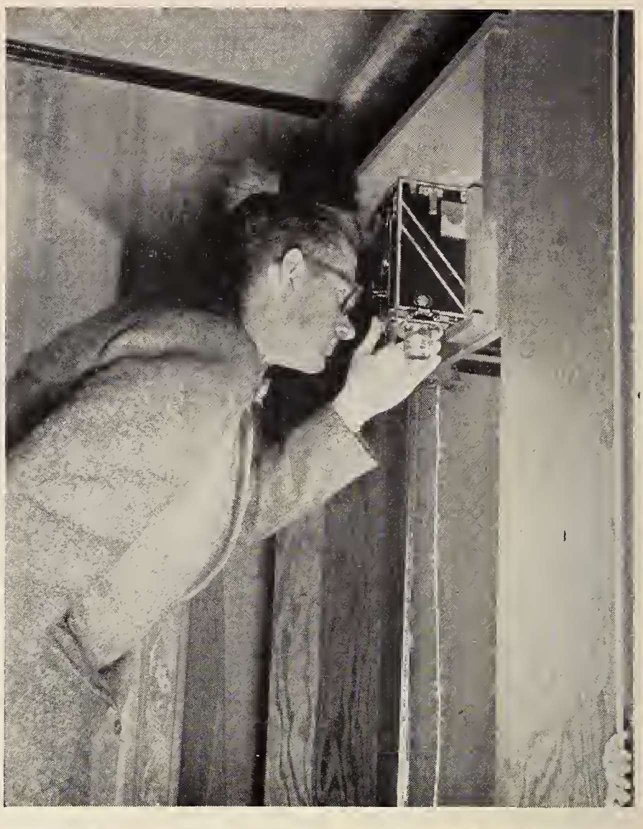


FIG. 2: Easy access to camera's viewfinder and operating controls is assured by stand's open design. Here author sets lens.

AN ALL-PURPOSE CAMERA STAND

From simple titles to full-scale animation, the gadget pictured here will do the trick

BENJAMIN B. CROCKER

JUST about any effect you have ever seen on a movie screen can be yours with a titler and animation stand such as is pictured on these pages. Despite its apparent size and complexity, it is simple to build, easy to use and costs less than $25.00 in materials. With it, you will be able to turn out title and animation footage of professional calibre.

The present article, which is the first of a series, describes the design and construction of the stand. Subsequent articles will explain how to use the device for titles, trick effects, stop-camera work, silhouettes, cartoons and animation.

PLANNING MAKES PERFECTION

Before outlining the details of its construction, let us examine first the major features which should be incorporated in the design of such a titler and animation stand. In our estimation, these are as follows:

1. The title area should be horizontal so that the letters, figures, etc., will be held in place by the force of gravity.
2. The title area should be at table height and right-side-up with respect to the operator.
3. The titler should provide unobstructed access to the camera finder and especially to the reflex finder of the Cine-Special, the Bolex or the Pathé.
4. The titler should provide easy adjustment of the camera-to-title distance, so that varying title areas may be covered.
5. The titler should provide a remote control to the single-frame release of the camera.
6. The title area should permit both back lighting as well as front lighting, to provide for the greatest possible variety of effects.
7. The titler should be easily adapted to the effect devices needed to make flip-flops, turn-arounds, scrolls, etc.
8. The titler should be designed for sturdiness combined with a maximum ease of construction.

DESIGNED FOR ACTION

The title stand pictured in Fig. 1 was designed to these specifications. The title area is horizontal and upright with respect to the operator. By climbing the stepladder at the rear of the stand, perfect access to the camera's reflex finder can be obtained, as is shown in Fig. 2. The camera-to-title distance can be easily varied by unscrewing the two wing nuts on the front crossbar. The camera can then be raised or lowered with little effort due to the counterbalancing effect of the sash weights.

The single frame release is tripped by the string held in the operator's hand as shown in Fig. 1, while Fig. 3 shows in detail the pulley arrangements which make this possible. Due to the strength of the superstructure and the fact that the release string is kept close to the main structural members, there is no camera shake when the release is pulled. Back lighting is obtained from six 75 watt bulbs shining on the white base of the light table as

Photographs by Crocker Films

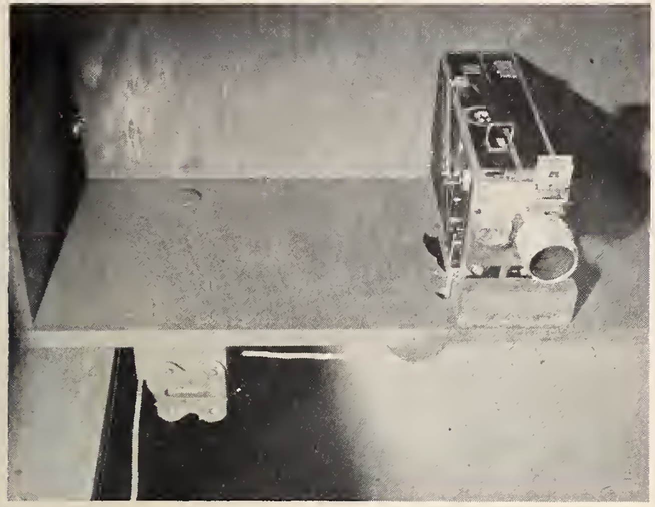


FIG. 3: Camera mount for a Cine-Kodak Special and the pulleys for single-frame trip cord are seen above. Camera points down.

shown in Fig. 4. The title area also can be top lighted by the addition of regular photofloods in floor stands placed in the positions occupied by the operator and the stepladder in Fig. 1. Devices for trick effects can be located in the title area in place of the ground glass generally used.

Every element of the design has been conceived for ease of construction. As shown in Fig. 5, straight cuts have been used exclusively. If a power saw is used, all the parts can be cut in a couple of hours. In fact, so simple was the design that I purchased the parts, cut the wood and assembled the titler all between 9:00 a.m. on Saturday and 10:00 p.m. on Sunday of the same weekend! Unless there is need for such speed, however, I would suggest a more leisurely pace to others.

THE MATERIALS NEEDED

To begin construction of the titler you will need the following materials and equipment.

QUANTITY	DESCRIPTION
3 sheets	¾ in. plywood, 3 x 6 ft.
1 sheet	ground glass, 15 by 20 in.
50 ft.	sash cord
22 lbs.	sash weights
6	wall sockets
1	wall switch
2	wall pulleys
1	¼-28 screw and wing nut, length as required
2	window sash pulleys
2	⅜ bolts with wing nuts and washers
2	¼ eyebolts and nuts
1 box each	1¼ wood screws, nails

The first step in construction is to cut the plywood in accordance with the dimensions shown in Fig. 5.

BEGIN WITH LIGHT BOX

After all the pieces are prepared, assembly is begun on the light table. A few nails are used to hold the pieces together while the box is assembled; then, as soon as the box has taken shape, it is screwed together with a generous number of screws (at least two at each joined surface). The lid of the light box is built out of four straight pieces of wood held together with tie strips as shown in Fig. 4. The lid is attached to the light box by a hinge at the back side. The six bulb sockets are wired in parallel with each other and in series with the switch. The ground glass fits within the hole in the lid and rests on a frame attached to the underside of the lid (see Fig. 4).

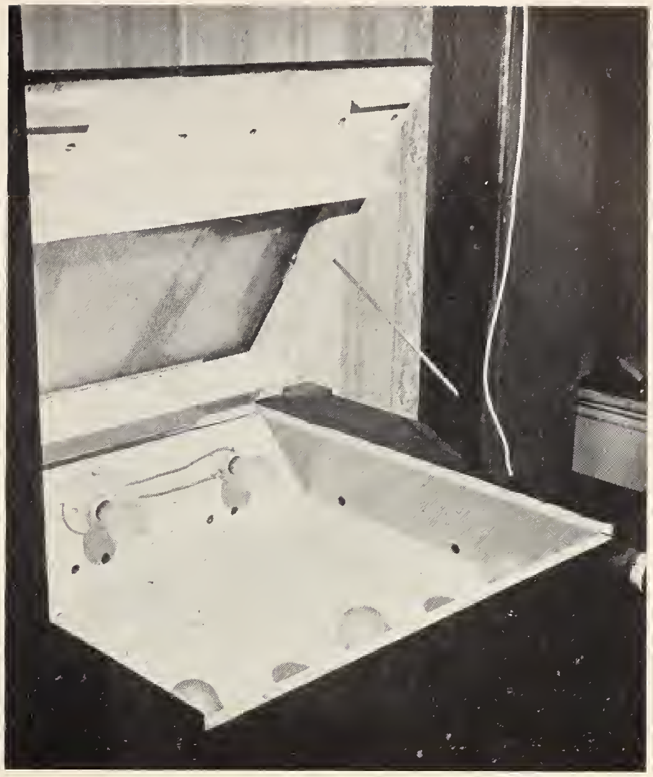


FIG. 4: Light table, for back lighting and animation, houses six 75 watt lamps under shielded ground glass for even light.

The superstructure is assembled next (see Fig. 5). Begin with the two vertical T supports, which are constructed by screwing the crossbars to the legs. Next, attach the horizontal member running beween the T supports at their upper end. Do not, however, attach the superstructure to the light table until you have established where the camera lens will be in relation to the T supports. This necessitates building the [Continued on page 301]

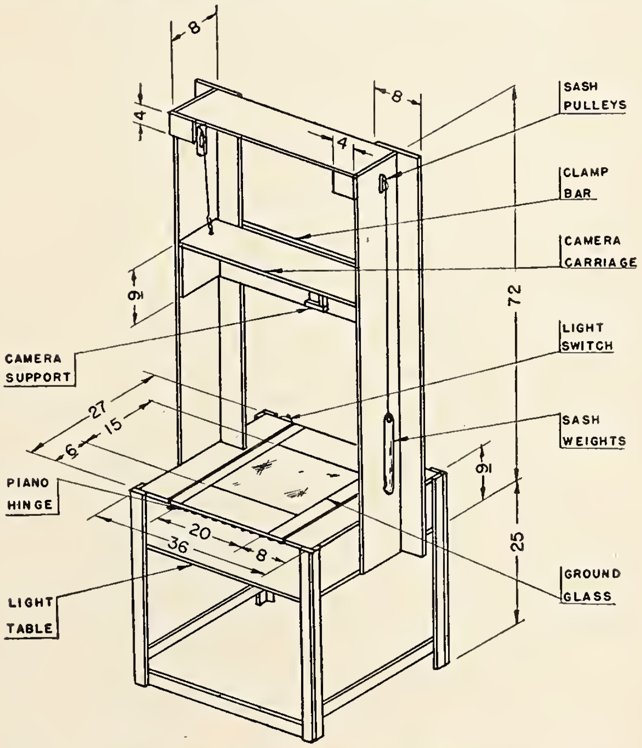


FIG. 5: General design and important dimensions of titling-animation stand are diagrammed above. All cuts are straight.

Some principles of EDITING

EARL CLARK, *Director, Associated Screen Studios*

FILM EDITING, far from being the routine, mechanical chore it seems on the surface, may become for the imaginative one of the most truly creative phases of movie making.

For it is here that order is created out of disorder; aim infused into aimlessness, and accent impressed upon material which has been meandering—all in an infinite variety of combinations, but all as well in accord with a few basic principles of the editing craft. For there are such principles. And perhaps an analysis of them may help you as you approach another editing season.

OPEN AND CLOSE YOUR PICTURE, says the author, with your loveliest long shots to win the interest of your audience.

THEME MOST IMPORTANT

The first principle of editing is by far the most important. It is that every film must possess a single dominant theme or purpose. This cannot be overemphasized, for a multiple objective, or a theme that is not clearly stated, tends to confuse the audience. And a confused audience is, all too soon, a disinterested one. Thus, the first question a film editor should ask of himself is the following: "What type of theme can I create to hold this material together?" There are, in general, three basic types.

THREE TYPES OF THEME

The "challenge" or "conflict" type of treatment develops the greatest interest from a given batch of movie material. Basically, it establishes a conflict between opposing forces in its opening sequence, develops this conflict during the body of the film and resolves it at the film's conclusion.

Although all of the world's great dramatic literature has been based on the conflict theme, this is no reason why a basically similar treatment cannot be adapted to simpler, more everyday subjects. Your boy goes to summer camp, but is weak in swimming. Will he improve enough to win the treasured cup? Your little girl, wanting to impress you, tries out a new cake recipe. Will she succeed?

The "progressive" treatment is easier to handle but is somewhat less interesting. In this simple technique, an article is manufactured from beginning to end, a journey is made from here to there, or a building is erected from basement to rooftop. There is no challenge. It is, rather, a chronological presentation of accomplishment.

Thirdly, the "rhapsodic" treatment consists of holding up for admiration, wonder or comment a series of unrelated scenes with a related commentary. Here, imaginative editing joins hands with imaginative writing, so that the rhapsodic treatment should not be attempted without some skill at both techniques.

ONE THEME AIDS ANOTHER

Often, in amateur films, one basic theme may be aided by another. In a vacation trip story, the first sequence might establish a family's wish to drive to Virginia but indicate a doubt as to such a possibility. The second sequence might emphasize some of the reasons for their desire (family looking at travel pamphlets, etc.), while the third sequence would illustrate the reasons for their doubts (the poor condition of the family car).

Thus, in three sequences, a conflict theme—the clash of the desire with the possibility of fulfillment—has been lightly overlaid on an essentially progressive theme. The preparation for the trip and the difficulties encountered en route would provide further sequential episodes. The last sequence would obviously show "mission accomplished."

Such theme development is easy to follow and places no stress

THE PROGRESSIVE TREATMENT, suggested here in a study of water power, often begins at end and doubles back to start.

Theme, transition and tempo are basic in the creative craft of editing, says this veteran 16mm. producer

on the audience. And it could be further enhanced by the familiar "running gag." Inserts throughout the film showing Papa constantly checking the tires to see if they will hold up would provide both humor and a thematic thread. To exploit the gag fully, the tire must blow out—but not until journey's end, just after Papa has breathed a final sigh of relief.

TRANSITIONS SHOULD DOVETAIL

Which brings us in due course to the second principle of good editing. This is that one's planned progressions—from scene to scene and sequence to sequence—should seem logical, inevitable and effortless. To that end there has yet to be devised any long-term improvement over cutting from long shot to medium to closeup—or its reverse. For in this way we carry our audience from the general setting to the immediate area and finally to the specific action.

Transitions from sequence to sequence will more likely depend on other means. Simplest and still best of these is the shrewdly written subtitle, which looks briefly backward at the sequence it is leaving, then more fully forward at the sequence it will introduce. Effects beyond the subtitle, such as the fade out and in, the lap dissolve and the wipe, also are used in sequence transition. But their lore is a science in itself and one which (the editor tells me) will be discussed soon in these pages.

TEMPO THROUGH CUTTING

The third editing fundamental is responsible, more than any other, for the life, movement or action in a film's footage. This is the conscious building of tempo, or change of pace, from point to point throughout a picture.

To that end, the editor should assure first that his opening and closing sequences contain the finest photography he has to offer. For if a film starts and ends well, the audience may overlook some of the more pedestrian sequences in its middle. During the long middle part, however, the editor should make every effort to build individual sequences to high points of effectiveness.

Much of this change of pace, of course, is achieved by simple variations in the length of scenes. And in this connection the experienced cine editor is often asked the question: "How long should a scene be?" The answer is variable but positive. "As long as it *says* something." Beyond that point, if a scene no longer furthers the purpose of its sequence, it should be eliminated—regardless of its beauty.

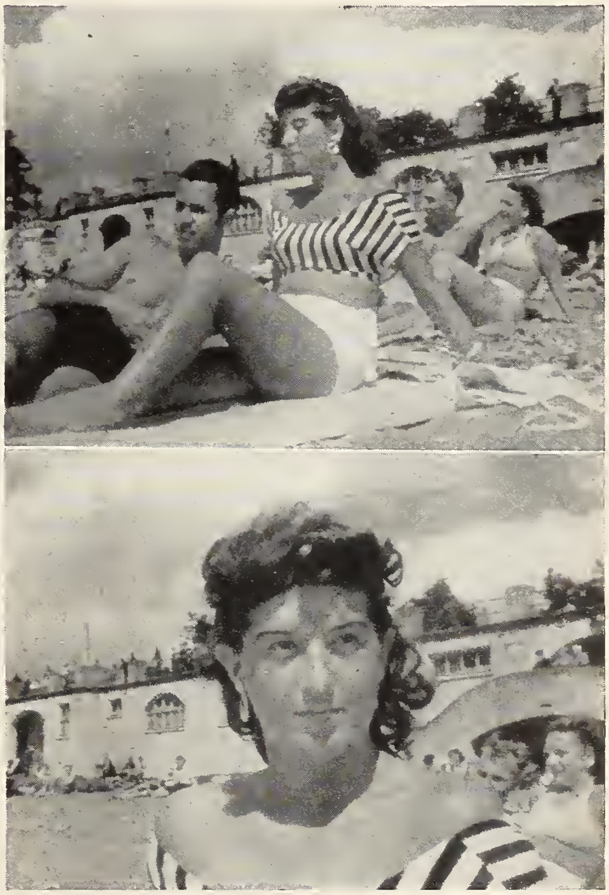
SCENE LENGTH SUGGESTIONS

There are, however, certain approximate guides which can be given. (Our references will be to 16mm. footage, so halve them if you work in 8.) Individual scenes may vary from nine inches (fast cuts for recapitulation) to five or six feet (pans or tilts) if they do not cover action which must be worked out. A three foot static scene is sufficient to open or close a sequence, while two feet would be the average for non-action scenes. Closeup inserts (a boat whistle blowing, a hand ringing a doorbell) may often be cut to a foot and a half, or less.

As these scenes are edited into a sequence, we find that the average sequence runs around twenty five feet, in which you may have joined from five to as many as fifteen related scenes. Finally, on a 400 foot reel, your finished film may well be comprised of from ten to twenty five sequences, depending on its subject matter and whether the treatment is with narrative or titles. The former, of course, speeds up transitions, while the latter requires both more careful planning and the insertion of the decelerating title footage itself.

16mm. scenes by Associated Screen Studios

SCENES OF ACTION, no matter how pictorially effective, should stay on screen only as long as they advance story.



THE STRAIGHT CUT from medium shot to closeup has yet to be improved on as a transition device within the sequence.

News of the Industry

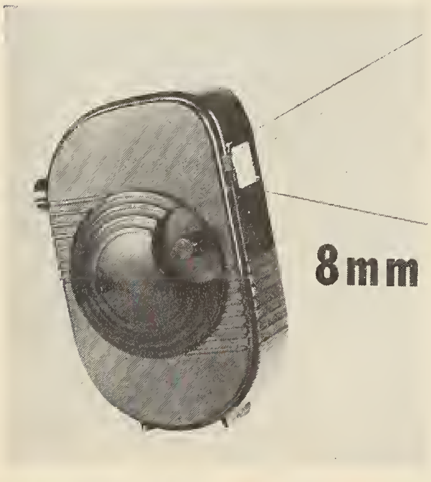
Up to the minute reports on new products and services in the movie field

B&H news Bell & Howell Company now supplies, at no extra cost, a new 1 inch *f*/2.5 Comat lens with all its Auto Load and Auto Master cameras. This lens is in fixed focus mounting and at its smallest diaphragm opening (*f*/32) it is possible to get sharp focus on objects as close as 2 feet, 2 inches. The 1 inch *f*/2.5 Comat lens may also be purchased separately for $64.95 including federal excise tax.

Bell & Howell's latest booklet, *Tips on Color Movie Making*, is available from dealers at five cents a copy. Many helpful suggestions are given on exposure and use of accessory lenses and film speeds.

Eumig 88 access. A set of three filters and three portrait lenses is announced for the Eumig 88, Austrian-made 8mm. camera distributed by Camera Specialty Company, Inc., 50 West 29th Street, New York 1, N. Y. The filters (for black and white film) are yellow, red and green and the portrait lenses are for use on subjects that are 1, 1-2/3 and 3-1/3 feet from the camera lens. The entire set of filters and portrait lenses with their attachments will be priced at $12.50.

8mm. viewer Castle Films announces a device of interest to 8mm. camera owners. It is the Melton Movie Viewer, a hand-cranked, daylight film viewer which accepts a 50 foot roll of 8mm. film, shows it in normal action, slow motion or stop motion, and rewinds without unloading. The price is $4.95.



CASTLE FILMS calls attention to the Melton Movie Viewer, a hand-cranked unit accepting 50 feet of 8mm. film for daylight scanning.

New GE meter A direct-reading exposure meter, named the Mascot because of its small size, has been introduced by the Meter and Instrument Department of the General Electric Company. About the size of a box of safety matches, it weighs only 2½ ounces and has a sturdy case of plastic.

This meter has a rotating scale with calibrations covering four film-speed index numbers (5, 10, 16, 50 ASA); all popular shutter speeds and lens openings are covered, and an additional scale selector is provided to extend the range of direct camera settings. The Mascot is known technically by GE as the PR-30 meter.

EK multi-speaker A triple speaker unit to supplement the Kodak Pageant sound projector is announced by Eastman Kodak Company, Rochester, N. Y. Used with the regular speaker of the sound projector, the multi-speaker unit allows four speakers to be placed at widely separated positions to give greater flexibility and control in sound reproduction.

THREE-FOR-ONE is Kodak's ratio for well-rounded sound reproduction as they introduce Multi-Speaker unit for Pageant sof projector.

Each is an 8 inch speaker mounted in individual baffles; one has a 35 foot cord, the other two have 45 foot cords. The three speakers assembled form a carrying case which matches the case of the Pageant. The complete unit weighs 17 pounds and will enclose a 2000 foot reel.

EK news To meet an increasing demand for various types of motion picture film leader, the Eastman Kodak Company announces that it will now supply four different film leaders in bulk, in both 16mm. and 35mm. widths. Eastman No. 3 Clear Safety Leader and Eastman No. 6 Black-and-White Opaque Safety Leader will be supplied in 1000 foot lengths. Eastman No. 6 Green Safety Leader is supplied in the maximum length of 800 feet, while Kodak White Leader (formerly known as Customers' Leader) is available in 50 foot reels of 8mm. and 100 foot reels in the 16mm. width. It is also offered in 1000 foot lengths of 16mm.

GE'S MASCOT METER, designed primarily for use with color film, has match-box size, 2½ ounce weight and reads in f/ stops. $16.95.

A completely revised edition of the Kodak Data Book, *Infrared and Ultraviolet Photography* has just been issued. It is available at photo dealers for 35 cents.

Kodak benefits to employees leaving for military service include payment of four weeks salary if the person has been employed over a year with the company, and two weeks salary if employed between six months and a year.

Late releases

■ *Celluloid College*, the popular instructional series on basic motion picture techniques, especially valuable to amateur filmers and movie clubs, is distributed by Sterling Films, 316 West 57th Street, New York 19, N. Y. Prices range from $89.50 for the complete four-reel 16mm. SOF series to $5.50 for the condensed (200 foot) 8mm. version.

■ *Children of the Alps,* one reel, black and white, 16mm. sound, is a new release of Encyclopaedia Britannica Films, Inc., 1150 Wilmette Avenue, Wilmette, Ill. The film dramatizes typical events in the life of a Swiss mountain family, following the children as they help their parents in the winter work at the farm and sawmill, at school and playing. Henri Rueter produced the film in Switzerland, and Walter Baumgartner provides a suitable musical score. This reel is meant to supplement the *Children of Switzerland*, forming a part of the EBF series, *Children of Many Lands.*

Closeups—What filmers are doing

Associated Cinematographers of Detroit is the professional nom-de-camera taken recently by three members of the Detroit Cinema Club, ACL, as they established a 16mm. producing unit in the Motor City. Comprising the group are W. Carl Brame, ACL, Steven J. Bubel and Adrian J. Lustig, ACL.

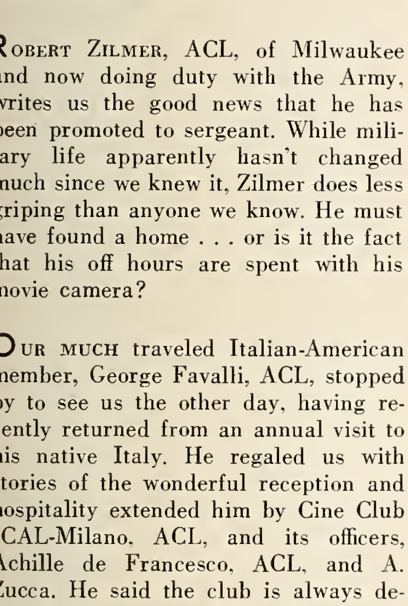
The three have just completed the first of a series of fine-art films for the Detroit Institute of Arts, entitled *Venice in the 18th Century* and scheduled for fall release. The production runs ten and one half minutes of 16mm. color-sound and is based on the museum's collection of paintings, furniture, textiles and puppets made in Venice during the years 1700 to 1800.

A few of the technical problems overcome were the possibilities of the flood lights fading the colors in the textiles and the intense heat of the lights blistering the paintings. Head-on zooms and parallel zooms, made both via single-frame exposures and on a tracked dolly, were among the camera techniques employed to impart movement to the still subjects.

Robert Zilmer, ACL, of Milwaukee and now doing duty with the Army, writes us the good news that he has been promoted to sergeant. While military life apparently hasn't changed much since we knew it, Zilmer does less griping than anyone we know. He must have found a home . . . or is it the fact that his off hours are spent with his movie camera?

Our much traveled Italian-American member, George Favalli, ACL, stopped by to see us the other day, having recently returned from an annual visit to his native Italy. He regaled us with stories of the wonderful reception and hospitality extended him by Cine Club ICAL-Milano, ACL, and its officers, Achille de Francesco, ACL, and A. Zucca. He said the club is always delighted to welcome visitors from other countries, but members have voiced a strong hope that future visitors will bring with them at least one reel of film to show.

Giancolombo



GEORGE FAVALLI, ACL, left, of New York, is welcomed by Achille de Francesco, ACL, founder president of the Cine Club ICAL-Milano, ACL, and Vosco Guerzoni, treasurer, during Favalli's visit to the Italian metropolis.

Two other travel filmers who took time out to call on us here were Felix Couch, ACL, of Garden City, Mich., and Dr. R. E. Biber, ACL, of Spartanburg, S. C. Mr. Couch, a member of Detroit's Northwest Cine Club, was intent on recording the highlights of New York City, while Dr. Biber was headed farther afield to Nova Scotia.

One of our far-flung correspondents, Capt. Carroll M. Newstrom, ACL, left Tokyo with his family the latter part of July for his first visit home in forty one months. He has been on duty with the U.S. Air Force in Korea during the past year flying supplies and wounded evacuees. One brief encounter some months ago hospitalized him for a time, during which he spent his waking hours dreaming up new cine ideas. We will be anxious to see some of his film work done out there when he calls on us in the near future.

The first camera Gus A. Brumer, jr., ACL, bought some twenty five years ago was hand-cranked and had to be used on a tripod. Since his home then and now was in Clinton, Iowa, it seems likely that this camera was a Victor Model 1, manufactured by the Victor Animatograph Corporation in nearby Davenport.

In any case, it was with this camera that he brought to his neighbors in Clinton their first glimpse of home movies — parades, weddings, outdoor sports and, with the coming of supersensitive film, indoor sports under artificial light. His screenings must have been a success. For within a few years Mr. Brumer added movie cameras and allied equipment as a sideline to his established retail jewelry business. From this he went on to pioneer the use of visual aids in the city's schools, colleges, churches, clubs and factories.

In his personal filming, Mr. B. has compiled over the years fifty one 400 foot reels of 16mm. pictures. Aside from a quarter-century-long birthday record of his daughter (now married), his favorite filming subjects are birds, animals and other forms of small wild life. His allied hobbies are stereo slides, camping and fishing. He has been a member of the ACL since 1931 and has a complete file of Movie Makers since that date.

In reply to our request for a personal snapshot, Mr. Brumer replied: "I am now 62 years old. If I were only 32 I would send you my picture. As it is, it seems better to send you my best regards and good wishes for the old ACL."

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WITH A WINNER!

The Amateur Cinema League invites you once again, as it has done each year since 1930, to submit your movie making efforts in the oldest, most honored contest in the world of personal filming—the ACL selections of the Ten Best Amateur Films of the Year and the Hiram Percy Maxim Award. The contest is open to amateurs everywhere in the world, using 8mm. or 16mm. film, black and white or color, silent or sound, in short or long reels and on any subject.

HOW SELECTIONS ARE MADE

The Ten Best selections are made by the trained staff of the Amateur Cinema League, men who see and evaluate more than a quarter million feet of film each year. The selections are *not* limited to League members—any amateur filmer, anywhere in the world, may compete. The judges seek for sincerity—sincerity of camera work, film planning, editing, titling and, above all, *creative movie imagination.* Any fine film can win. This year, it may be *your* film!

SEND YOUR FILM NOW

An entry blank and the rules governing the ACL Ten Best contest will be found on the inside front cover of this issue. Plan to answer the ACL's Ten Best invitation

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Exposure by slide rule

[Continued from page 287]

we *are* reading on, we again refer our meter findings to the table on the back of the slide rule. Here, on the last line of this table *(Reflected Reading Less Than Incident Reading)*, we find that we are reading on a subject of *dark* tone. What exposure correction this may call for is now determined on the face of the slide rule.

As follows: Take either of the two meter readings and set it up on the slide in the single window at left. As a start we'll take the reflected reading of *f*/4. With this set in the left window, we now read from "Reflected Meter—Dark Colored Subject" (at the bottom of the rule) and find that 1 to 2 stops *less* exposure is called for than the meter indicated. Further, the slide rule tells us *what* these stops are: *f*/8 for a 2-stop correction; *f*/5.6 for only 1 stop, or *f*/7 if we wish a correction averaging these two apertures.

These findings may be swiftly and easily checked by reference to the incident meter reading—*f*/8. Setting *it* in the left window, we now read from "Incident Meter—Dark Colored Subject" and find that ½ stop *more* exposure is called for than the incident meter indicated. Specifically, the slide rule tells us to use an aperture of *f*/7—thus checking exactly with the average reflected meter correction.

LIGHT COLORED SUBJECT

To round out our tests, let's now take a pair of readings on what *looks* to be a light colored subject. The results: *f*/16 on the reflected meter; *f*/8 on the incident meter. Referring these figures to the back of the slide rule, we find indeed that we *are* dealing with a light colored subject *(Reflected Reading More Than Incident Reading)*.

To determine the exposure correction, we now run through the routine on the face of the slide rule: *f*/16, the reflected reading, set in the left window indicates the need (under "Reflected Meter—Light Colored Subject") for 1 to 2 stops *more* exposure than the meter calls for. Specifically, the slide rule tells us to open up to *f*/8 for a 2-stop correction; *f*/11 for a 1-stop correction, or *f*/10 for an averaged correction. This, too, checks out exactly with the incident light reading (*f*/8), since that figure set in the left window indicates (under "Incident Meter—Light Colored Subject") the need for ½ stop *less* exposure than the meter said—or *f*/10.

All things considered, it has taken me far longer to tell you how to use this slide rule calculator than it will take you to use it. But in closing let me emphasize two points.

(1) There is no need at all for you to own and use both types of exposure meters; if you have only the reflected light type, use it as such in reading directly on the subject, then use it for incident light results by reading on a gray card or with an incident-light adapter.

(2) There is not always a need even for taking these two readings. If your subject is obviously light or obviously dark in tone, you may determine your exposure correction immediately on the face of the slide rule by plotting out a reflected light reading only.

Magnetic sound now!

[Continued from page 289]

sound projector at a relatively high price, running 16mm. film only, at 24 frames per second only, and on single-perforation stock only. This last necessity will be, perhaps, the most difficult for the amateur to face. For because of it, if he is to enjoy magnetic sound on film, he must accept the increased costs of a single-perforation duplicate and the decreased color and image quality involved therein.

Reeves' technicians, however, have already evolved an ingenious but thoroughly effective by-pass around this necessity for duplicating existing double-perforation picture footage in order to present it with Magnastripe sound on the RCA projector. Here's how . . .

Let's say that you wish to record magnetically for an existing 400 foot silent picture. The full 100-mil-wide stripe is first coated in its standard position, *but along the edge of 400 feet of clear, single-perforation leader film.* This footage and your picture footage are then wound coil-for-coil on an 800 foot projection reel. Both films—the clear, striped leader and the silent, edited picture—are now threaded through the normal film path of the RCA projector. After a start mark has been created with a punch-hole through both films, the magnetic system is positioned on "record" and the twin films are run through as you talk or play your accompaniment.

The result: a full-quality magnetic recording on the clear leader; undiminished picture quality from your original footage, and accurate synchrony achieved simply by accurate threading. The cost: 3½ cents a foot for the striping, 1 cent a foot for the leader for a total of $18 to score a 400 foot film.

Progress in the magnetic film field, then, has been only so far, and only so good. An exciting promise, rather than immediate, full-scale performance.

But—and we believe this is genuinely important—true progress there has been nevertheless. For the RCA-Victor company, with the positive, purchasable existence of its projector, has at last kicked open the competitive door in the magnetic film field. Further, the

Reeves Soundcraft Corporation, in offering prospective equipment manufacturers a complete film striping service even before it was needed, has withdrawn a major stumbling block from the path of new product developments. Other magnetic licensees (among whom are Ampro, Bell & Howell and Revere) must now move more swiftly in bringing their own plans and products to completion. This trend, in fact, is already in evidence. For, at the same Chicago show where RCA unveiled their completed magnetic "400," the Ampro Corporation was showing a bench model of *their* magnetic projector.

Magnetic sound for the amateur, in still more compatible forms, seems now only a question of time. And, as it does develop, you may be sure that Movie Makers will report it to you. —*J. W. M.*

An all-purpose camera stand

[Continued from page 295]

camera carriage which consists of four sides of a rectangular box. After the sides have been screwed in place the camera support should be built.

THE CAMERA SUPPORT

The detailed design of the camera support will depend on the particular camera to be used with the titler. Start by centering the camera lens midway between the left and right ends of the carriage. Next, back the camera up as far as it will go toward the top of the carriage. Check to make sure that all hand cranks, levers, etc., are unobstructed and accessible. The Cine-Special mainspring winder, for example, cannot be used if the camera base is flush with the carriage, and it requires an offset base to operate properly.

Having established clearance and centering, you can construct the support. It is important to provide three mutually perpendicular contact surfaces so that the camera can be placed in only one position. This is easily accomplished for the Cine-Special by making contact surfaces for the base, the left side and the front (see Fig. 2). Once the position of the camera in the carriage has been established, the fore and aft location of the superstructure in relation to the light table can be worked out and these units joined.

SINGLE FRAME AND SASH WEIGHTS

The details of the single frame release pulley system will vary with the type of camera used. A simple method of mounting for use with the Cine-Special is shown in Fig. 3. The important thing to remember is to keep the release cord close to the superstructure so that it will not have much leverage and cannot shake the camera.

The size and location of the sash weights should next be decided. The sash weights should just equal the weight of the carriage plus the camera and clamp bar, while the sash cords should be attached to the carriage directly over the center of gravity of this combination. The proper mounting points are easily determined by holding the carriage, with camera and clamp bar attached, by one finger at either end. The position of the fingers in which the carriage stays level is the correct one for attaching the sash cords. This is done by drilling a hole for each screw eye and bolting it in place.

The remaining construction details such as addition of legs, sash pulleys, ventilation holes, etc., are straightforward and will not be described in detail. After construction is finished, the inside of the light box should be painted white and the outside of the titler finished in any desired enamel.

Next month we will discuss use of this device in title making, where it permits the maximum of effect with a minimum of effort.

Book reviews

Opportunities in Photography, by Jacob Deschin, FRPS, APSA. *112 pp., paper, $1.00; Vocational Guidance Manuals, Inc., 45 West 45th Street, New York 19, N. Y.*

In seven readable chapters, Jacob Deschin, photography editor of *The New York Times*, presents a realistic survey of the occupational opportunities in the field of still photography. Among the important points covered are *Learning Photography, Getting Started* and *Occupations in Photography*. Under the latter heading the author discusses no less than twenty five varied uses of photography, running from aerial, agricultural and architectural to press, television and visual aids.

The book is supplemented by a representative bibliography, a survey of institutions offering photographic training and a complete list of trade and professional journals on still photography and motion pictures.

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8 CLUBS 16

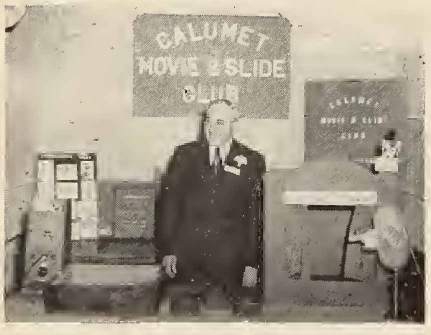
Guam calling In a recent letter from W. Vendeville, ACL, of the recently organized Guam Camera Club, ACL, filmers on that distant atoll expressed a desire to communicate with movie makers and amateur film clubs in other parts of the world. Letters may be addressed to Mr. Vendeville, Com. Nav. Marianas (Box 27), c/o Fleet Post Office, San Francisco, Calif. Perhaps some clubs might want to exchange films with this group.

Lancaster Members of the Amateur Cinema Club of Lancaster (Pa.), ACL, chose the following officers for the coming season: William Frey, ACL, president; Fred J. Ruof, jr., ACL, secretary, and Watson Kintner, ACL, treasurer.

Detroit Louis R. Tremblay won first place in the 100 foot uncut film contest sponsored by the Northwest Cine Club, ACL, of Detroit. The winning film was *Film Without a Name*. *Nancy Jo Takes Over*, by Angus B. Diack, ACL, was second prize winner, and *Spring Hiking*, by Kenneth P. Smith, occupied third position. Runners-up were *Fun Galore*, by J. J. Thomas; *Florida, the Sunshine State*, by Maurice Firth, ACL, and *December 25th*, by Ralph Rehbine. All films were on 16mm.

Washington, D. C. William A. Anderson took top 16mm. honors in the annual presentation of awards by the Washington Society of Cinematographers with his film, *Monarch Butterfly Story*. In second and third places were Richard H. Parvin, ACL, with *Hawaii Today*, and R. Bruce Warden, ACL, with *Haloka*. In the 8mm. group, Otto Rasmussen, ACL, placed first with *One Sunday Afternoon*. *From Maine to Gaspé*, by William F. Green, and *Zoological Fantasy*, by Temple R. Jarrell, ACL, were in second and third places.

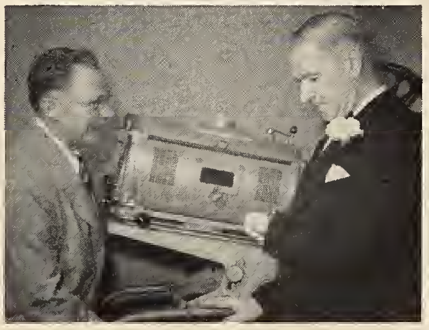
New WSC officers for the coming season are Harrison F. Houghton, ACL, president; C. F. Wheatley and H. B. Owens, vicepresidents; R. H. Parvin, ACL, secretary-treasurer, and Charlotte Marr and Hazelle M. Johnson, assistants. T. H. Sarchin. ACL, A. B. Thaw and E. A. R Searl, ACL, are directors.



BEST BOOTH at recent Associated Amateur Cinema Clubs convention in Chicago was that of Calumet, announces Lou Adams, chairman.

Cincinnati The August meeting of the Cincinnati Movie Club was devoted to an illustrated lecture and demonstration of stereo slide technique. Polaroid viewing glasses were distributed to members. Harold Stout projected his stereo slides taken on a trip through Florida. Charles Austin demonstrated his attachment which permits use of single lens cameras for stereo purposes.

The club's September meeting will be given over to the subjects of titling and editing. Films will be used to illustrate the discussions.



RUSSELL C. DUNCAN, ACL, president of the Minneapolis Cine Club, ACL, checks starting time with James Brown at the projector as the club's 1951 Spring Show gets under way.

Chicago A recent letter from Margaret E. Conneely, ACL, publicity chairman of Associated Amateur Cinema Clubs, in Chicago, announced the winners in this year's major contest sponsored by Metro Movie Club, ACL, of River Park. The Arthur H. Elliott Award went to William E. Ziemer, outgoing club president, for his 16mm. SOF production, *Vacation Gateways*. Mr. Elliott, new Metro president, was on hand at the group's annual banquet to make the presentation.

Other winners follow: second prize, sound division, *Niagara Story*, by Carl Frazier, ACL; first and second prizes, general division, 16mm., *From This Day Forward*, by Othon Goetz, ACL, and *Wanderlust*, by Albert Pickell; first and second prizes, general division, 8mm., *Wanted—A Grandmother*, by Miss Conneely, and *Key West*, by Lewis Ultsch.

ARTHUR H. ELLIOTT, ACL, at left, president of the Metro Movie Club of River Park, in Chicago, presents the annual Elliott Award to William Ziemer, club's top filmer in '51.

Cannes Flourishing in France is the Cine-Club de Cannes, ACL, which was established in 1946 and now has 200 members. The group meets on second and fourth Thursdays in its own quarters at the Martinez Hotel, on Blvd. de la Croisette, where filmers traveling in southern France are urged to visit, use the club's technical facilities and exchange ideas. Besides organizing the annual Festival of Amateur Films (see *Clubs*, MOVIE MAKERS, July), the group produces documentary films in black and white for the Municipality of Cannes and for the local Tourist Bureau.

Dallas 8's The midsummer session of the Dallas 8mm. Club, ACL, was devoted to titling techniques. Members brought their films with them to the meeting, and experienced title makers shot lead and end titles to go with the various films, thus demonstrating correct titling procedure. O. F. Switzer was in charge of the demonstration.

India During the past few months we have been receiving copies of the *ACSI Newsletter*, official publication of the Amateur Cine Society of India, ACL, with headquarters in Bombay. Current president of the group is M. P. Polson, ACL, who succeeds J. N. Unwalla, Honorable Mention winner among the Ten Best of 1949 with *One Dinar More*.

The society held its fourteenth annual General Meeting a few months

LONG ISLAND CINE CLUB, ACL, gathers round the sound projector. Seen (l. to r.) are Edward Remsen, ACL, Solomon Stein, ACL, Harry Woolnough, ACL, M. W. Obermiller, ACL, and Arthur Gustafson, ACL.

back, at which time the principal topic of conversation was the acute shortage of 8mm. and 16mm. raw stock in India. C. D. Jefferies gave a talk on his trip to England and visits with the cine societies there, and Mr. Polson followed with a documentary film from his personal collection, *Masterpieces of the Louvre and Impressionist Museum.*

St. Louis The May program of the Amateur Motion Picture Club of St. Louis, ACL, included the following films: *Hawaii,* by E. J. Baumberger; *Flying Through Central America,* by Gretchen Ganschinietz; *Yuleogy,* by Werner Henze; *Soap Box Derby,* by John Knibb; *Bermuda,* by Ruth Pankau; *Guatemala Holiday,* by May Pieper, and *Christmas of 1950,* by I. L. Albert.

Schenectady Leo Schaab, ACL, replaced Lewis B. Sebring, ACL, as chairman of the Movie Group, Schenectady (N. Y.) Photographic Society, ACL, in a recent election. Members were to screen their own films at the society's final meeting for the season.

L. I. winners Solomon Stein, ACL, won top honors in the recent contest sponsored by the Long Island (N. Y.) Cine Club, ACL, with his film, *Mexican Holiday.* Al Renick placed second with an old fashioned mellerdrammer, *My Hero.* In third place was *Holiday in Mexico,* by Leo Piette. Runners-up were *Beautiful Lake Minnewaska,* by M. W. Obermiller, ACL, and *Niagara Falls Honeymoon,* by Harry B. Woolnough, ACL.

New club officers elected to serve for the coming year are headed by Mr. Piette as president and Charles Rose, vicepresident. Other officers are Ed Remsen, ACL, treasurer; Mr. Woolnough, recording secretary, and Carolyn Traver, corresponding secretary. Arthur Gustavson, ACL, Harmon Traver and Mr. Stein are directors.

Kalamazoo The Kalamazoo (Mich.) Movie Club, ACL, awarded first prize in its recent contest to *Seeing Red,* produced by one of three competing groups within the club. The winning group was headed by Harold Buskirk with Orlo Swoap as the cameraman. *A Short Tale,* the second place winner, was produced under the direction of Stanley Stevens, with Lawrence Cross behind the camera. The third place winner was *The Uniformed Solution.* The producing group was headed by Donald Campbell, who was also photographer. Eber Fitch edited the footage.

Taft elects Terry Manos, ACL, president, heads the list of officers to direct the activities of the Taft Cinema Club, ACL, of The Bronx, N. Y. C., for the new year. Irene Brand retains her position as secretary, while Max Lipper has been chosen treasurer. George Schanfein, Bill Moss and Paul Maslin are on the board of directors.

New York 8's Before the summer recess, members of the New York City 8mm. Motion Picture Club enjoyed a varied program of members' and visitors' films. Ernest H. Kremer, ACL, presented a return engagement of his 1944 Honorable Mention winner, *The Silent Alarm.* Markley L. Pepper, ACL, on from Denver, showed his coverage of a Denver city park. *Colorado Landscape.*

NORTH DETROIT CINE CLUB, ACL, president Carl Shultz presents trophy to Clyde Beattie, ACL, as Robert Guntzviller, left, and A. W. Werth, secretary, look on.

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Other films on the show were *Red Skis,* by Ann Meuer, and a short on the New York City MacArthur parade, filmed by Ed Roesken.

Oklahoma Dr. Kurt Von Wedel was host at his country home to members of the Movie Makers Club of Oklahoma City. The program was made up of pictures filmed by Dr. Von Wedel in India last year. The club's annual outing will be held this month at the John Varnells' home, weather permitting.

New in Mass. Under the active leadership of Mrs. Stanley E. Brackett, ACL, a new club is being formed in the environs of Boston. The suburban areas of Cambridge, Milton, Quincy, West Roxbury, Weymouth and Braintree are represented in the present membership of twenty. Other filmers in these sections interested in the group and its activities are asked to write Mrs. Brackett, temporary secretary, at 62 French Avenue, South Braintree, Mass.

Annual Gala The annual Gala Night of the Chicago Cinema Club, ACL, featured live entertainment (not specified) furnished by the Edison Club, and presentation of *The Gannets,* 1950 Maxim Award winner by Warren A. Levett, ACL, furnished by the ACL Club Film Library.

The Ben Miller Cups were presented for the best films screened for the club during the past year. Michael Fortino received an award for *Adventure in Guatemala* and Al and Charlotte Rus were similarly honored for their 8mm. production, *Assignment Northwest.* A six foot papier-mache "Oscar" enlivened the proceedings as the award for the worst film of the year, bestowed in good fun upon Frank Bronwell.

New in Italy Cine Club Piemonte-Torino is the name of a new amateur film group in Turin, Italy, associated with the Italian Cine Club Federation. Filmers traveling in Italy will find a warm welcome in Turin, as we have been so advised by Antonio Bozzini, ACL. The address may be obtained from the League's consulting department.

Officers of the club are Dr. Felice Nebiolo, president; Rag. Livio Fusco, vicepresident; Colonel Franco Idalgi, secretary, and Sig. P. E. Montanaro, treasurer.

Oak Ridge An air conditioned meeting place having been obtained, the Oak Ridge (Tenn.) Cinema Club, ACL, has continued its sessions through the summer. It holds its meetings in the Theatre of the Atom, American Museum of Atomic Energy. A feature of the summer was the illustrated lecture on high speed movie techniques given by S. A. Hluchan, Oak Ridge development engineer. The camera used, a Western Electric Fastex, is capable of exposures up to 10,000 frames per second.

A vacation reel on New York City shot by member Bill Wolkowitz was screened, as were two films from the ACL Club Film Library, *Motion,* by Henry E. Hird, FACL, and *Meter with a Memory,* produced by the General Electric Company.

Club outing Members of the Cincinnati Movie Club held their annual picnic this year at Pinell Gardens, having an attractive formal flower garden and private swimming pool to themselves. Filmers brought their cameras along, naturally, to record the deluxe proceedings.

L.A. 8's The ladies of the Los Angeles 8mm. Club, ACL, held their own contest recently, letting men (outside the club) perform as judges. Catherine Guerrieri won first place with *Bachelor for a Night.* Virginia Browning placed second with *A Modern Elijah,* and Sylvia Higgins third with *Tot Takes. Doghouse Daze,* by Marion Dance, received honorable mention.

Following the contest, *A Jump Ahead of the Parson,* by Leonard Heinz, and *Blood Money,* by Earl Parsons, both of the Southwest 8mm. Club, were projected.

New in Ill. Cine enthusiasts of Elgin, Ill., have formed a club known as the Fox Valley Movie Club. Blaney Blay, ACL, is president, with George Underhill as vicepresident and Fred Haacker secretary. Walter Pelletier is treasurer, and the board of directors includes Clarence Reber, Al Kuecker and Mrs. J. G. Massey. The club will welcome filmers in and around Elgin. They may reach the secretary at 220 Dundee Avenue, Elgin.

A travelog by Mr. Kuecker and a film on the activities of the Elgin Sportsmen's Club were screened at the group's election meeting.

Cincinnati Animadversion Night is the name given to a recent program of the Cincinnati Movie Club in which members' films were screened and criticized. The following films were projected: *Up East,* by Erwin Downing, ACL, and Mrs. Downing; *Holiday,* by Edith Schwartz, and *The Wanderer* and *Chillblains and Sneezes,* by B. C. Scherzinger, ACL.

Election of officers for the current year made Mr. Scherzinger president, with Dr. Joseph Crotty, ACL, and Carroll Littell, ACL, as first and second vicepresidents. Gertrude Hairston, ACL, continues as secretary. Homer Jones is the new treasurer. Serving with them as directors are Mr. Downing, Elmer Duerigen, Elliott Otte, ACL, and Mr. Jones.

Brooklyn Bert Seckendorf, ACL, was chosen president of the Brooklyn Amateur Cine Club, ACL, for the forthcoming year in a recent election. Earl Kaylor is vicepresident and Mrs. Eugene E. Adams, secretary. Irving Flaumenhaft, ACL, is treasurer. The board of directors include Eugene E. Adams, Charles H. Benjamin, ACL, Samuel B. Charmatz, Herbert Erles, ACL, Samuel R. Fass, ACL, Russell F. Rathbone and Francis S. Sinclaire, ACL.

East London Frank Cowie won the Thorvaldsen Floating Trophy in a competition sponsored by the East London Cine Club, of South Africa, for his film, *Off the Beaten Track.* Other films entered were *Return Trip to Capetown,* by B. S. Adams; *West of the Border,* by D. O. Meier; *East London Drought,* by club president E. E. J. Thorvaldsen, ACL, and *Umgazana Fishing Trip,* by H. A. Atsma, ACL.

Okla. City An early spring program of the Movie Makers Club, ACL, of Oklahoma City, featured the showing of *Canadian Rockies,* by H. A. Houston, ACL, who also gave a talk on pictorial composition in conjunction with the film.

The club's annual banquet was held last month, but details were not known at press time. The banquet committee included Mrs. Clifton Gall, Mrs. George Bender, ACL, and Ed Jensen, ACL.

Rochester Don Hutchinson, of Bruce Aldon Associates, was guest speaker at a recent meeting of the 8mm. Movie Club of Rochester, N. Y. His subject was commercial filming. A sound film, *University of Rochester,* was screened in illustration of his talk. Also screened were *Russian Easter,* by George Serebrykoff, *Nite Life in New York City* and *Rodeo,* producers of the two latter not being named.

Attention: embryo editors!

[Continued from page 290]

THE BULLETIN STAFF

Thought now must be given to the selection of the staff. Small clubs of twenty or so can be very adequately served by a single editor. He will gather the news, prepare the material, have it reproduced and see that each member receives a copy. Larger clubs, issuing four page bulletins, find it advisable to divide these duties among several members comprising an editorial staff. The editor-in-chief will have overall charge and will select assistants as needed. One will write up the programs, another will conduct a "chatter" or "personal" column. A third will gather general news of interest. Still another will have the responsibility of setting up copy for reproduction, of sending it to the letter shop, and finally arranging for the bulletin mailing. Clubs with a membership of over 150 often have this final operation handled by the shop which produced the bulletin.

NAMES MAKE NEWS

The members of the editorial staff need not be experienced writers. But they should, if possible, have a flair for writing and they certainly should be willing to learn. First, last and always they should be told that the basic function of a news bulletin is to present news. And, since names make news, these names must be accurately and fully reported, both for people and for pictures. They should remember that their club bulletin is to serve not only their own members but also the editors of hobby publications who must re-report their club activities from their news columns. Therefore, the "Bills, Bobs, Marys and Bettys" should be confined to the chit-chat or personal column. All other reporting should be straightforward, impersonal, complete and accurate.

Overall, a masthead should be designed which will capture the fancy of the readers and become the visual signature of your publication. This will carry the name of the bulletin, the club's name, the current volume and number, date of issue and other pertinent information. A few such mastheads appear in our illustration. Often, regardless of the method used in reproducing body copy, your bulletin masthead may be press printed from type or from a standing line cut. This makes for sharpness and clarity.

In the preparation of body copy every possible care also should be taken. The spacing must be studied, the layout of the sketches made pleasing, and adequate paragraphing allowed to make it readily legible. The ribbon used in the typewriter should be fresh to assure sharp imprints. So also should be the carbon papers needed in making fifteen or more copies at one time. The proper weight and finish of the carbon paper are important in heavy manifolding. The local stationer should be helpful in selecting the kind required for a specific objective.

Representative club bulletins from all over the world are received regularly by ACL headquarters. Present and prospective club editors, interested in studying them, may receive back copies on request to the Club Consultant, c/o MOVIE MAKERS.

The reproduction of sound: 4

[Continued from page 288]

while its speed past the scanning head has varied—thus increasing or decreasing the storage capacity of the recording in question.

PRESENT TAPE SPEEDS

The first tape recordings were made at a speed past the head of 30 inches per second. Within a few years, satisfactory results of professional quality were attained at 15 inches per second. Three tape speeds are now available on the market, and they may be classified for use about as are the three film widths, namely: 15 inches per second for professional use (compares to 35mm. film); 7½ inches per second for semiprofessional and advanced amateur use (compares to 16mm. film), and 3¾ inches per second for home use (compares to 8mm. film).

(The 7½ and 3¾ inch speeds also are available in dual-track, a system of registration similar to 8mm. picture making. With it, a recording is made on one half of the ¼ inch width in one direction, then the spool is inverted and a recording is made on the tape's other half. The completed tape is not split, however.)

All 15 inch professional recorders will produce a flat frequency response curve within ±2 db up to 15,000 cps. Good 7½ inch recorders go up to 9,000 cps ±3 db as an average. In order to register 9 or 10,000 cps at 7½ inches per second, an extremely small gap width is required, as well as careful equalization, which, if done properly, is expensive. The trend of attaining professional quality at 7½ inches is not too strong, mostly because program material is recorded on tape for editing and re-recording rather than for storage. A speed of 15 inches per second is just right for that purpose.

However, one leading manufacturer, Ampex, came out with a portable two-speed, dual track recorder ($925), which has a frequency response flat to 10,000 cps ±2 db at 7½ inches, and ±4 db to 15,000 cps. At a speed of 3¾ inches, a frequency response up to 5-6000 cps is possible. Here, the sound quality compares to that of an AM radio, while FM quality should be obtained at the 7½ and 15 inch speeds. This requires, of course, an amplifier and loudspeaker system that passes this range without distortions.

What do we lose when we record dual track? Although the storage capacity is reduced to one half, we lose only some decibels in signal-to-noise ratio, nothing in frequency response. Presently, 3¾ inch tape recorder manufacturers claim a signal-to-noise ratio

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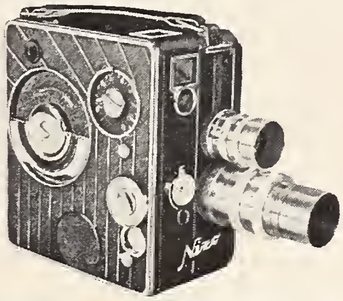

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PEOPLE, PLACES AND PICTURES

WE RATHER pride ourselves, here at Movie Makers, on the news coverage we manage to give to amateur movie club affairs. Take our August issue, for example.

Under the *Clubs* heading we devoted 66 inches of space (there are 30 inches on a page), in which we reported fully (and we trust accurately) on the activities of 22 different clubs. Illustrating these items we ran four separate photographs, wherein at least 29 persons were identifiably imaged. All told, the number of people, places and pictures we mentioned comes to . . . well, we keep losing count.

We are prompted to this possibly immodest resume of our reporting by this month's article—*Attention: Embryo Editors!* For in it our author has quite rightly cited the primary precept of all journalism: "Names Make News!" In this connection it is generally added that each name in the news makes a happy reader—a reaction which all of us understand, whether we are the name reader or the name writer. For by pleasing you, we get as much pleasure from putting your name in print as you get from reading it.

But our crystal ball has long since broken. Our mind reader resigned last year to write a Washington newsletter, and the rest of us gave up guessing games along with knee pants. In other words—No Names, No News! To be more specific, what we are trying to say is that if your club bulletin editor doesn't report your name (your *whole* name, that is!) in your club news columns, we cannot, we regret to say, re-report it in ours.

We have made this point before a couple of years ago. And we have no wish to wear it thin by our own wrangling. We shall close, therefore, with a simple, representative (and only slightly rewritten) quote from a current club "news" bulletin:

"Despite a hot and humid welcome from 'Old Sol,' our July meeting was graced with a goodly gathering of 'shutterbugs.' Present were many familiar faces among our regular 'flicker fans' as well as a few recently not so regular—Ah, there, Chuck, Hazel, Happy and Red! The program was of the usual high quality, however, and our hard-working program chairman should be congratulated. So, congrats, Bill! We enjoyed every minute of it."

—End of news note.

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better than —40 db. This compares favorably to the average —30 db of 16mm. sound tracks or 78 rpm records. It is interesting to note that Ampex in their model 400, which was mentioned before, offer —55 db for 7½ and 15 inch speeds, which is remarkable.

OTHER FACTORS

The gap alignment and physical contact of the head with the tape is a matter of design and maintenance. When a tape recorder starts to drop in frequency response, there is a good chance that misalignment of the gap or accumulation of dirt at the gap are the reasons. Magnetic heads should be cleaned often with acetone or carbon tetrachloride. Deposits of tape will clog up the gap and press it away from the tape. The volume level drops and the frequency response drops even more.

The bias is a high frequency signal of about 30 to 50 kilocycles (50,000 cps) which is mixed with the signal in order to counteract an inherent characteristic of magnetic recording. By the way, this same signal is used to erase previously recorded material on the tape. The equalization consists of a pre-equalization and a post-equalization. When recording, the highs are boosted so that they do not get lost in the background noise. In reproduction, the signal is balanced to give a flat response. The same procedure is employed in disc and optical recording.

RECORDING LEVEL

The correct recording level is the only factor the operator has to watch for. It is very important to keep the recording volume at a prescribed level. Either neon bulbs, magic eyes or VU (volume units) meters are used to control the input level. Neon bulbs are connected in such a manner that they flicker at peak sounds. These peaks, however, may already overload the tape. The magic eye has the advantage over the neon bulb in that the constant level can be observed together with the peaks. A VU meter is used in all professional work where a common reference of definite magnitude is required.

Overloaded tape has the tendency to produce echos on the adjacent layers, especially if the tape is stored in a warm place. Overloaded tape is hard to erase and always distorted. It is like overexposed film—no good. Your volume indicator can be compared to the light meter. Just as film has to be exposed to a more or less constant level of light intensity with variations within a certain range, so tape should be recorded within a certain range (the dynamic range) of variation of the signal. As a guide to this, the VU meter has become a standard instrument in the radio, telephone and sound recording industry.

(In *The Reproduction of Sound: 5*, the final installment in this series, the author will itemize and discuss specific qualities to be checked in selecting a magnetic tape recorder. Look for it in an early issue.—*The Editors.*

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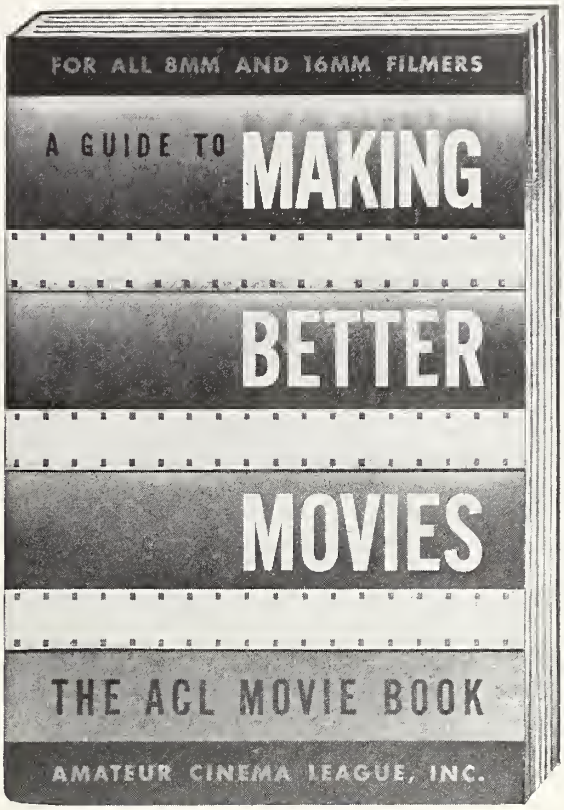
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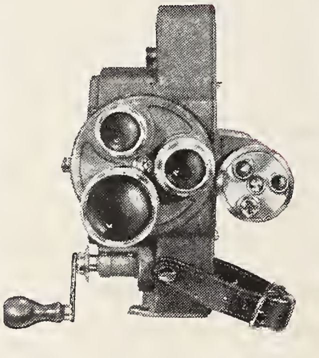

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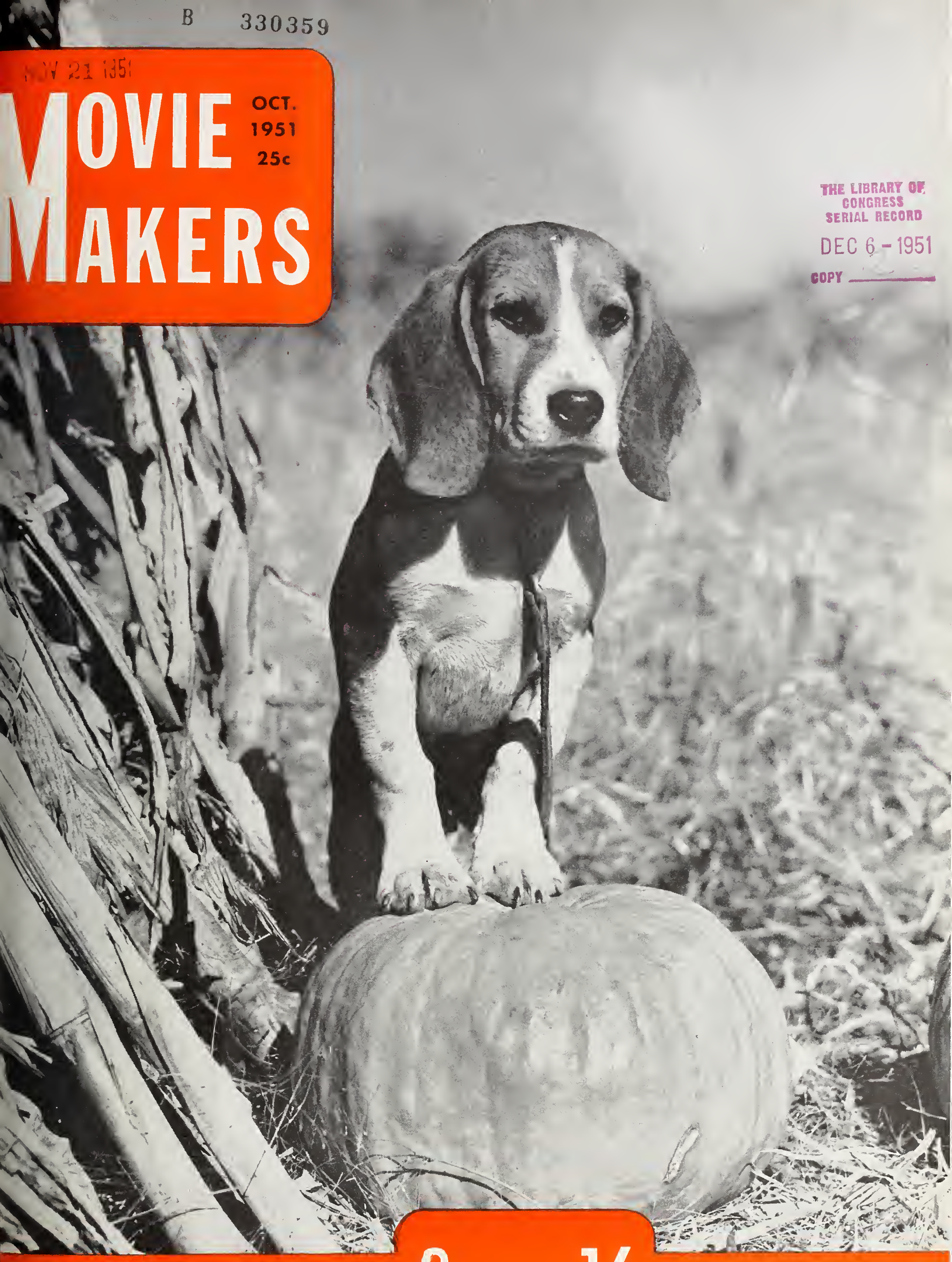

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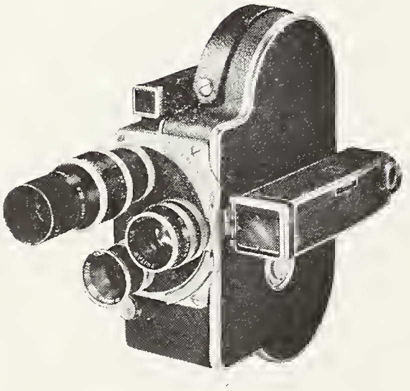

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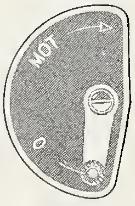

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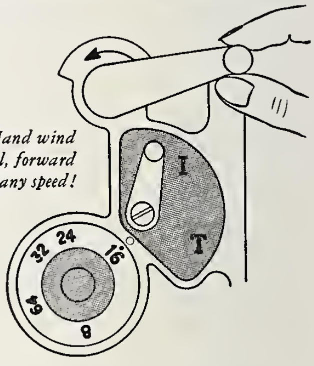

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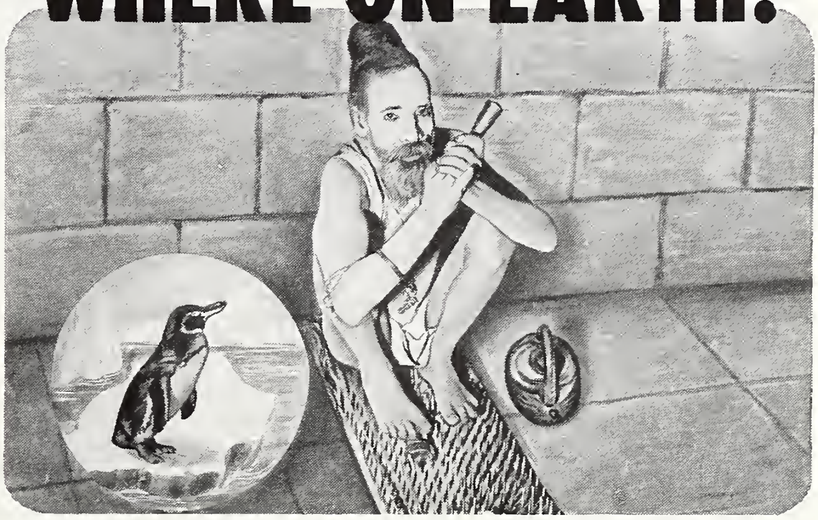

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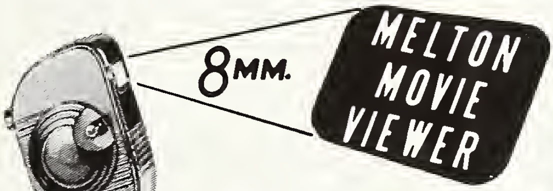

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MOVIE MAKERS

THE MAGAZINE FOR
8mm & 16mm FILMERS
Published Every Month by
AMATEUR CINEMA LEAGUE

October
1951

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Cover photograph by Harold M. Lambert from Frederic Lewis

JAMES W. MOORE
Editor

DON CHARBONNEAU
Consultant Editor

ANNE YOUNG
Advertising & Production

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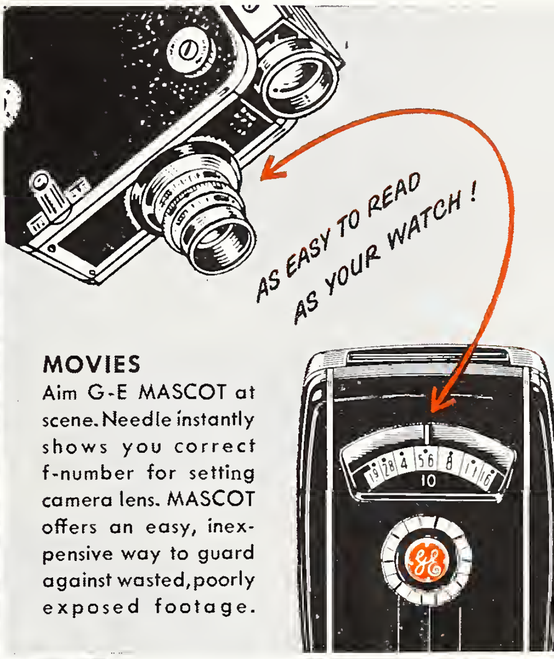

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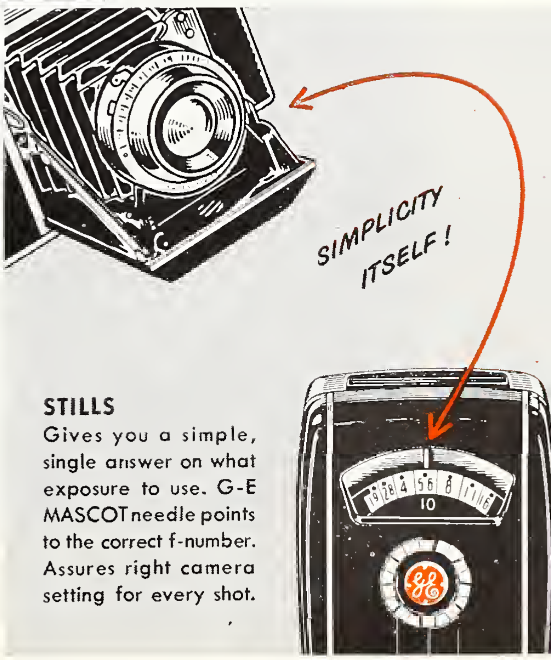

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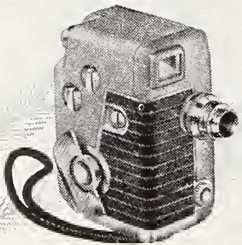
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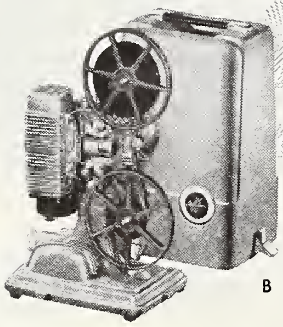
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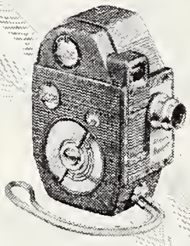
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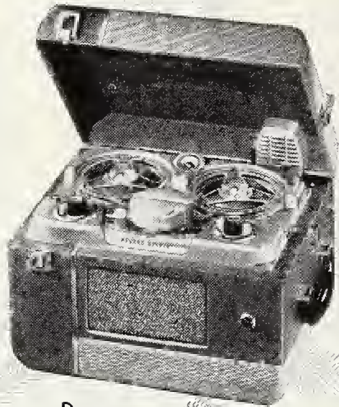
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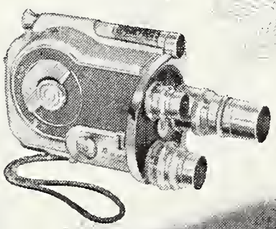
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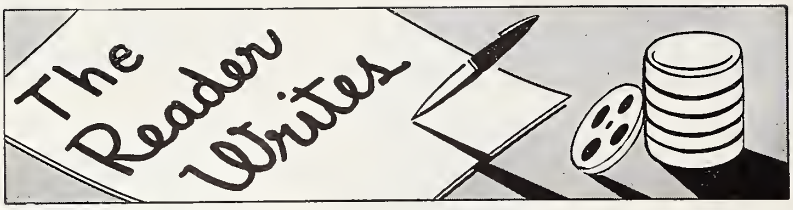


This department has been added to Movie Makers because you, the reader, want it. We welcome it to our columns. This is *your* place to sound off. Send us your comments, complaints or compliments. Address: *The Reader Writes,* Movie Makers, 420 Lexington Ave., New York 17, N. Y.

ANYBODY FORGET A FILM?

Dear Movie Makers: We have received from a member of the personnel of the Peace Palace, The Hague, a magazine of 16mm. Kodachrome film. This film was found on a small wall in the big garden of the palace, where apparently the owner forgot it after reloading his camera with a fresh magazine of film.

We have now processed the film and find that it shows scenes of Volendam, some of which are badly underexposed. Perhaps if you could publish this letter in Movie Makers, we might between us find the owner.

A. M. Smit
Manager

Kodak N.V.
The Hague, Holland

We are glad to cooperate, of course. Should any reader recognize this as his missing magazine of film, please notify us here. We will pass the word along to Kodak in The Hague.

RIGHT TOWN, WRONG FELLA

Dear Mr. Moore: I am afraid that a small slip has inadvertently crept into *The Reader Writes* column in August Movie Makers. For there, on page 250, is a letter over my name which I had never seen before . . . Right town, but wrong fella!

Neal Du Brey, ACL
Durban, South Africa

Our sincere apologies to member Du Brey! The letter referred to was entitled *South Africa Sounds Off* and was a quote from *The Sub-Standard,* news bulletin of the Durban Cine 8 Club, now edited by R. B. Phelp.

WATCH CAMERA TREATMENT

Dear ACL: The other night at a movie club meeting I had occasion to see *Solduc to the Blue,* a 1948 Ten Best winner, and something has been bothering me ever since.

Toward the end of the film a subtitle indicates that the mountain climbers are turning *back.* And yet in the next scene we see the three men moving forward in the same direction, as far as camera viewpoint is concerned.

Could you put a little hint in one of your columns reminding movie makers that to give a real sense of retracing one's steps some explicit method must be employed—either passing a known landmark in the opposite direction, or where the setting looks the same in all directions, an about-face of the characters so that they come toward the camera instead of going away from it?

Helen C. Welsh, ACL
Albany, N. Y.

A Ten Best producer herself in 1950 with *Albany's Tulip Festival,* Miss Welsh's comment on direction and camera treatment is well made. One sees this sort of confusion all too often in amateur films.

CONSTRUCTIVE CRITICISM

Dear Mr. Charbonneau: It is a pleasure to read and reread your review of my Florida film. I appreciate very much the compliments and especially the constructive criticism. I will make the changes you suggest and shall try to carry out in my future filming the many other suggestions that were given.

I do think that this review service to ACL members is very valuable and wish to thank you for it.

John Folkema, ACL
Grand Rapids, Mich.

ADVENTURE IN GUATEMALA

Dear ACL: You may be interested in my recent movie making venture down in Guatemala, for which indirectly our magazine must receive credit.

Some months ago one Jon Kraker, of Guatemala City, offered in *The Swap Shop* to trade local shots for football. I had some of the latter on hand and shipped them to him. Since then we have had a delightful correspondence.

Shortly after Christmas we visited Guatemala and, with Jon's assistance, spent twenty one days there. I can assure you that our friend Jon is doing a good job for the ACL down there. I wish to thank you and our magazine for opening this door to our little adventure.

Hayden R. Smith, ACL
Flint, Mich.

MOVIE MAKERS IN ENGLAND

Dear Sirs: A short while ago I wrote you a letter, which was published in June Movie Makers, in which I stated that your magazine was unobtainable by subscription here in England. This was what I understood to be the case at the time of writing you.

Shortly after, however, I discovered that I was mistaken. For many of your readers in England, one from South Africa and one from New Zealand saw my letter and wrote to tell me of subscription agents handling your excellent journal in England. I have subscribed at once and, for the possible aid of other readers, append a listing of these agents.

Dr. C. M. Morris
Doncaster, England

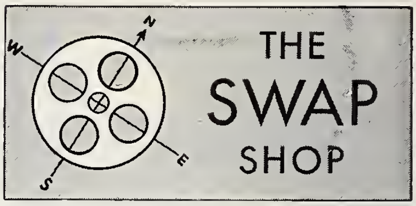
Thank you, Dr. Morris. The English subscription agents are as follows: Wallace Heaton, Ltd., 127 New Bond Street, London W. 1; William Dawson & Sons, Ltd., 10-12 Macklin Street, London W. C. 2; A. Thomas & Co., 111 Buchanan St., Blackpool.

COUNTERATTACK

Dear Mr. Moore: I have read with interest your frequent comments on the effect of TV on movie making. Frankly, this had us on the ropes here for a short time. But we have counterattacked simply by making our programs so interesting that people didn't want to miss them. Our club is in better shape now than it has been in four years.

John C. Sherard
President

8-16 Home Movie Makers
Kansas City, Mo.



In this column Movie Makers offers its readers a place to trade items of filming equipment or amateur film footage on varied subjects directly with other filmers. Commercially made films will not be accepted in swapping offers. Answer an offer made here directly to the filmer making it. Address your offers to: *The Swap Shop, c/o* Movie Makers.

IDEAS FROM AUSTRALIA

Dear Movie Makers: Are there any of your members or readers in the United States with whom I could correspond so that we could exchange news, views and ideas? When I was in the army I met quite a lot of the U. S. boys and thought they were good chaps. I am a member here of the Queensland Amateur Cine Society.

George Balias

Lilian Street
Wilston NW 1, Brisbane
Queensland, Australia

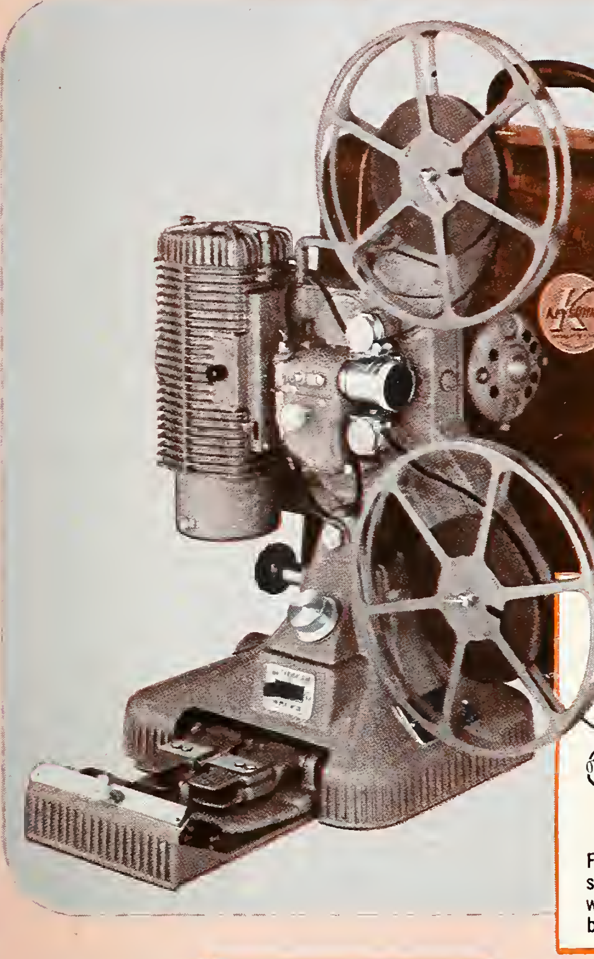
KIDS AT CATALINA

Dear ACL: Would you please ask if anybody has 8mm. pictures of Catalina Island and the kids diving for coins? Perhaps I could swap some footage from around the Twin Cities.

(Miss) Jean Gunderson, ACL
615—16th Avenue N.
South St. Paul, Minn.

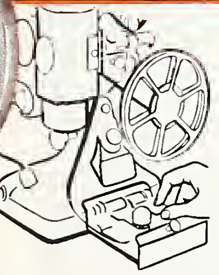
Splice your films ON THE SPOT
House lights go ON as projector lamp goes OFF

ONLY WITH Keystone



New Projector

with built-in splicer and automatic switch



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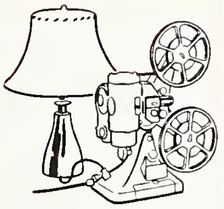

LITE-O-MATIC connects room light and projector lamp . . . one goes off and the other on — automatically.

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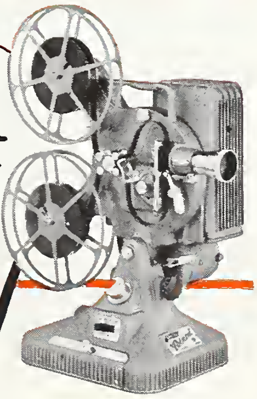

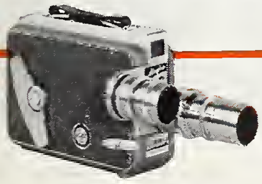

16mm magazine K-55
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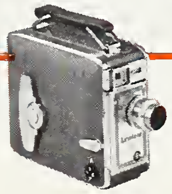


8mm roll film K-32
OLYMPIC
with f/2.5 coated lens $79.50

AUSTRALIA REPORTING!

Although far distant in space, Australia's amateurs feel close to America's in spirit, concludes our reporter from Down Under

KEITH VYDEN, ACL, *Australian Amateur Cine Society, ACL*

A MOVIE minded and observant traveler, returning to the United States from Australia these days, might well be heard to say: "Yes, amateur movies there are certainly buoyant!"

Today, happily, that is a true statement. But, as you might expect, we have had in the past our trials and tribulations, along with others everywhere devoted to our hobby. We have had our Pathe baby projectors, a hand-cranked instrument which generated its own feeble electric power. We have had, even, another substandard projector for which the designer rather casually neglected to provide any takeup facilities. You simply allowed the film to pile up in a large wicker basket.

Then, in that all-important year of 1923, came the announcement of 16mm. acetate-base reversal stock. In Australia it was available first only in commercially made library pictures which one had to buy outright. But this fact proved an incentive for amateur enthusiasts to make good films of their own as the first cameras and raw films arrived on our shores.

EARLY GROUP ACTIVITIES

Then after a time the serious hobbyists decided that they should club together for their mutual interest and advancement. And thus in November, 1932, just nineteen years ago, the first properly established movie club, the Australian Amateur Cine Society, was formed in Sydney. Very soon other clubs with kindred interests were formed in other capital cities of Australia.

Credit for the first organized group production, as far as we can determine now, must go to the Mosman Fine Arts Society, of Sydney, which produced a World War I drama sometime in the 20's—to judge by the ladies' styles. The name of this early effort seems to have escaped record, but notes on the back of the two yellowed stills list V. Bindley as the director, A. J. Perier, Reg Perier and H. Malliard as the cameramen. The AACS followed soon after, apparently, with a grisly melodrama known as *The House of the Phantom Melody.*

From these high-hearted—but I fear rather Hollywoodian—beginnings, amateur movies in Australia developed along about the same lines as in America. More and more films were individually, rather than club made. If we are to judge by the films seen in our top contests today, the ratio now is one group story film for three or more informal travel and record films.

EFFECT OF THE WAR

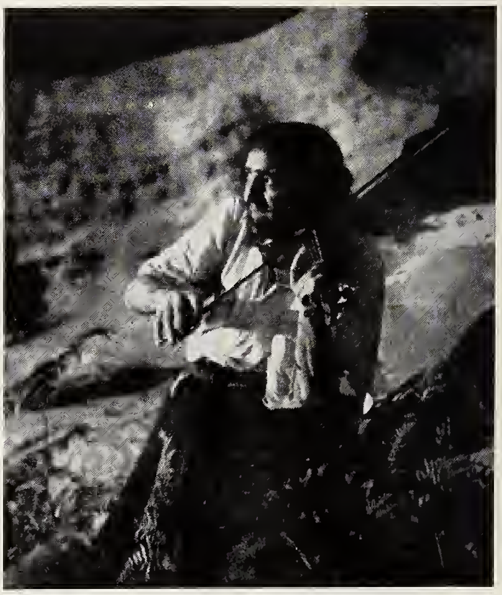
But the today of Australian amateur movies is a post-war development. For during the great conflict personal filming, like every other non-essential activity, came virtually to a standstill. In common with most other comparable countries, all commodities here were controlled and movie essentials were imported only under special license. Film, especially colour stock, was very scarce, while new motion picture cameras became only a memory. Filmers had to rely on old or second-hand equipment and obtain even them by barter in some cases. Some Australian clubs went into recess; but the AACS carried on with restricted programs, often highlighted by stimulating visits from amateur filmers—with cameras and films!—from among the American forces here.

POST-WAR PROGRESS

Since the war, the recovery of amateur movies has been hampered by the absence of American equipment

WORLD WAR I was the subject, two Model A Cine-Kodaks (hand-cranked) the cameras, on a mid-20's production in Australia.

COURTING under the columns was stylized, if not stylish, in this drama by early Aussie picture unit.



FIRST FLICKER by the Australian Amateur Cine Society, leading club group in Sydney, was a chiller-thriller, *House of the Phantom Melody.*

because of lack of dollars. Some little time after hostilities ceased, a few cameras and projectors (mostly Continental) started trickling in; at present, the Swiss Paillard-Bolex accounts for a prominent part in the sales of new cine cameras. But recently Cine-Kodak models (both cameras and projectors) and other makes—all *made in England* under license—are becoming a more common sight. Also, Australia has begun to manufacture here (under license in some cases) quite a number of popular American makes of cine equipment; e.g., Ampro and Victor projectors, as well as some entirely local 16mm. sound machines.

REPRESENTATIVE PRICES

Average prices of representative cameras as of June, 1951, and at an exchange rate of $2.25 for one Australian pound, are as follows:

CAMERA	NOTE	PRICE
Bolex H-16	Imp. complete with 3 lenses	$662
Pathe Super 16	Delivery end of 1951 — 3 lenses	$612
Bell & Howell 16's	Unprocurable	—
Cine-Kodak 16's	Can't import because of dollar restrictions	—
Bolex 8 (presumably Model L)	Imported	$145 to $174
Bell & Howell 8 (model unnamed)	Imported	$136
Cine-Kodak 8's	Imported	$96 to $324

Representative projector prices, I should say, are on a comparable level. For example, Bell & Howell 16mm. projectors begin at $372 for the silent models, end at $672 for the sound on film, while their 8mm. model, made in England under license, stands at $190. Our locally manufactured models of Victor and Ampro sound projectors go for $528 and $637, respectively, with the new Bolex 8mm. projector imported from Switzerland at $212.

As for film, here in Australia all of the three available substandard sizes are in use. In order of their popularity, these are 16mm., then 8mm. and lastly 9.5mm. The 9.5mm. gauge, however, is increasing in popularity, since its frame dimensions (6.5mm. by 8.5mm.) are almost equal to the 16mm. frame (7.47mm. by 10.41mm.), while the supporting units (camera and projector) are cheaper. The system's only drawback is that film supplies are limited to a black and white emulsion only—which is, nevertheless, appealingly inexpensive. Representative costs among the three film sizes follow.

FILM	SIZE	PRICE
Kodachrome 100' spool	16mm.	$9.57
Kodachrome 50' mags.	16mm.	$7.79
Kodachrome 25' spool	8mm.	$3.82
Black-white 100' spool unnamed	16mm.	$6.51
Black-white 25' spool unnamed	8mm.	$2.75
Black-white 30' spool	9.5mm.	$ .95

COLOR IS FAVORED

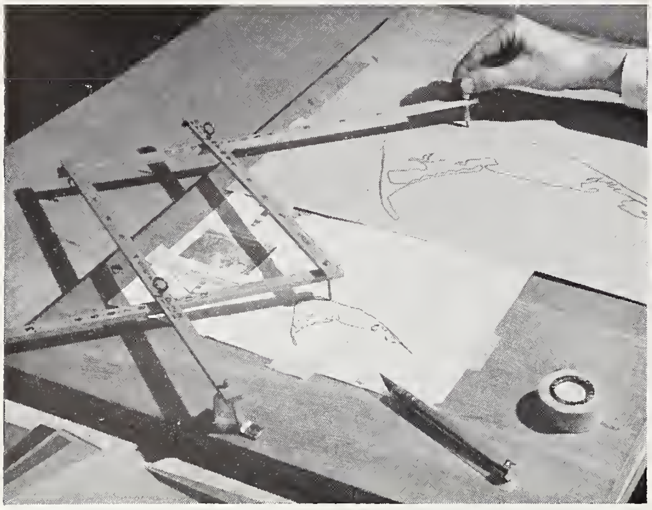
On looking back over recent Australian competitions, there has been a preponderance of 16mm. color films among the entries. During the [Continued on page 341]

A FAR CRY FROM the first Aussie production was this setup with a Cine Special for *Call It A Day*, by Frank Brooks, AACS.

EARLY HISTORY of Australia's pioneer colonists was dramatically recreated in *Natian Builders*, distinguished documentary which brought international honor to Australia's film efforts.

BEFORE THE CAMERAS now for the AACS is a new melodrama, *There Sat at a Windaw*, in black and white with sound on film.

Photographs by Crocker Films



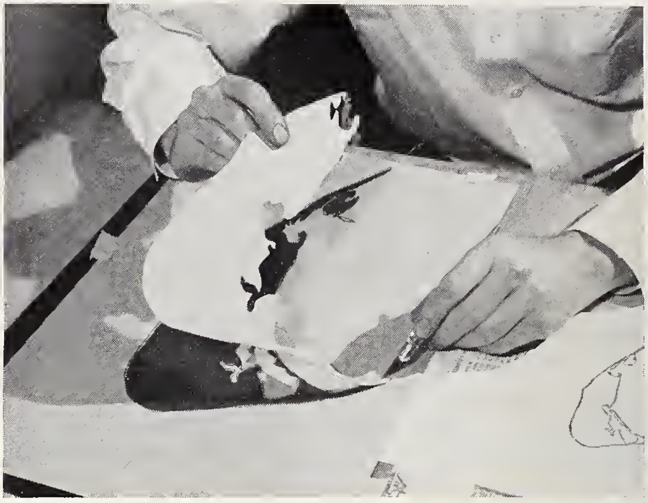
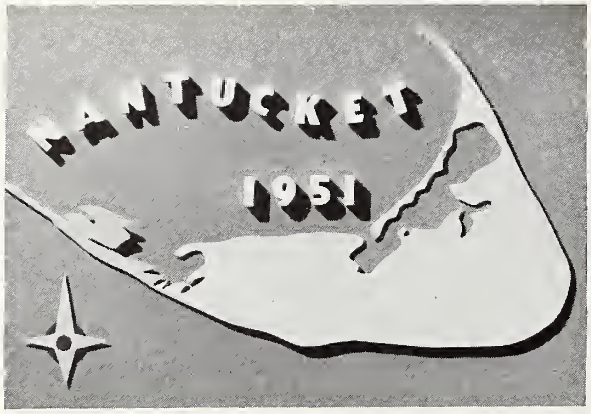


FIG. 1: With the aid of a pantograph, the author scales up an outline map of Nantucket Island from a travel folder. In Fig. 2 at right the enlarged map is trimmed out with a razor knife and, with title letters, mounted on glass over colored background, as in Fig. 3 below.



ART WORK TO ORDER

BENJAMIN B. CROCKER, ACL

IN the first installment of this series (see *All-Purpose Camera Stand*, September), the design and construction of a vertical titling and animation stand were described. It was suggested that this vertical titler was particularly suited to the production of simply-made but highly professional looking titles. The preparation of such titles will now be outlined in the present installment. The ideas to be presented, however, are quite general and often may be used by movie makers with no more equipment than a camera and tripod.

KEEP TITLE MAKING SIMPLE

First a word about titles and their function in a film. The best rule, of course, is to keep them to a minimum. A movie should *show*, not tell, and thus titles should be few and as visual as possible. Also, titles should be simple to prepare. Anyone can make an attractive title by spending days at the job. The trick is to learn how to make a striking title in twenty minutes: a title with clean, large areas of uniform color, clear letters and sharp outlines.

The lettering problem is easily solved by using any one of the several brands of movable title letters which may be purchased in a photographic store. These letters, generally being white, are particularly suited to shooting with reversal films, both black and white and color, and will produce excellent results with care.

ART WORK IS ARDUOUS

Art work presents a problem, however. Few of us are skilled as sign-painters, so that our attempts to paint backgrounds are marked generally by poor draftsmanship, conspicuous brush marks, ragged outlines, unpleasant color schemes and the like. After several such discouraging experiences with hand-painted backgrounds, I finally evolved another method which produces vastly superior results with a minimum of effort.

PANTOGRAPH TO THE RESCUE

At an art store I purchased for 60 cents a package of 100 sheets of paper, 11 by 17 inches in size, in every hue and color imaginable. At the same time I also picked up a pantograph and a razor knife. To make a title I decide first on some central theme or symbol for the art work. For example, to title a film on Nantucket, the interesting and unique shape of the island itself is a natural choice. Then, using the pantograph and a sheet of the colored paper, I scale a professional drawing of the symbol up to the size needed for titling, as shown in Fig. 1. After the scaled-up drawing has been completed, it is cut along its outline with the razor knife, as shown in Fig. 2.

(A pantograph, for those unfamiliar with it, is so designed that if the hand holding the pencil point is moved so as to keep the pointer on the middle legs exactly centered on the outline to be copied, the pencil point will trace out a perfectly scaled-up drawing of the original. This scale factor can be varied at will by changing the hinge points of the middle legs. Thus, whatever the scale of the original drawing or photograph, no artistic ability whatever is required to enlarge it to the correct scale to be photographed with the title letters.)

SIDE LIGHTING GIVES DEPTH

Next, a suitable background is selected from the sheets of colored paper and the cutout and background are placed in position on the title stand. To provide a third dimensional effect, it is often helpful to place the cutout

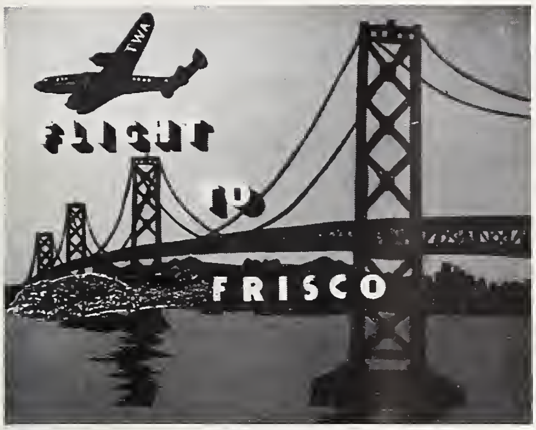


FIG. 4, at left, shows art work possibilities with author's pantagraph and cutout system of design, layout, lettering.

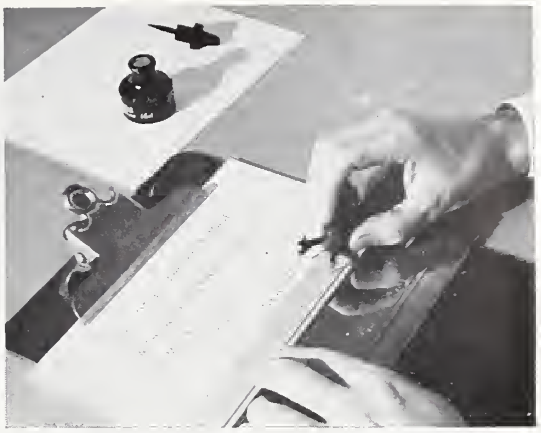


FIG. 5: An architect's lettering guide is suggested for introductory scrolls, long subtitles.

Attractive titles are easy, with a pantograph at your fingertips

and lettering on top of a piece of glass which can be raised or lowered with respect to the background. Then, if the title is lighted by a spotlight from the side and top, the letters and the cutout gain depth, as shown in Fig. 3. The speed of this method of making titles may be judged by the fact that the Nantucket title shown took only fifteen minutes to prepare. A painted title, by way of contrast, would have taken over two hours.

There is almost no limit to the number of effects that can be created in this manner. Take Fig. 4, for example. The airplane was traced from a TWA map, while the San Francisco-Oakland Bridge was scaled-up by pantograph from an auto map cover. The sky is a sheet of orange paper, the water is a deep purple and the cutouts are a dark blue. The effect is striking, yet not a bit of original art work was required. Furthermore, the position of the plane or the letters and the colors of the background can all be changed at will right up to the moment of shooting.

WHITE LETTERS BEST

Whatever the subject of the film, it will almost always be possible to find a drawing or photograph which when pantographed up to the right size will make an excellent decorative background for your title. A word of caution, however. It is sometimes suggested that the white letters be painted to provide an interesting color effect. I do not recommend this because it lowers the visibility of the lettering and also because the next time you want the letters they are always the wrong color. Leave the letters white and get your color and shade effects by your cutouts and backgrounds.

THE LETTERING GUIDE

On occasion, a longish title may be needed to explain a point in detail. Such titles often exhaust one's stock of title letters and for such cases a lettering guide, such as shown in Fig. 5, is very useful. The Doric guide, recently put out by the Keuffel & Esser company, is both inexpensive and excellent. These titles can be lettered on light colored stock for color film. Also they can be used for positive film since the black letters on a light background will project as white letters on a dark field.

The same effect, by the way, can be obtained with the white title letters by back lighting. In this manner the white letters appear to be black on a white field, as shown in Fig. 6. When such a setup is photographed on positive film and developed to a negative, it will project as desired: white letters on a black field. This is just one of the many uses for the light-table feature of the vertical title stand described in last month's article.

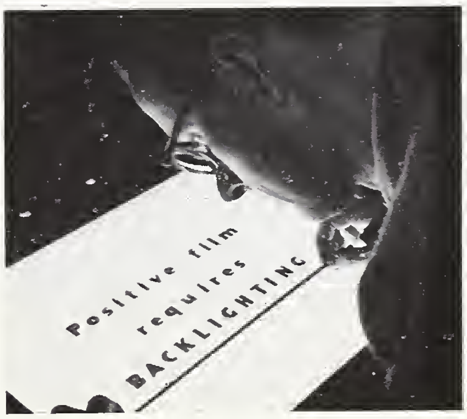


FIG. 6: Ordinary white letters appear black filmed in back lighting.

ESTIMATING EXPOSURE

After the title itself is prepared and the camera has been centered on the title and focused, there remains the important problem of exposure. There are three general methods of exposure determination.

1. Calibration by test.
2. A meter reading on title.
3. A meter reading on gray card.

Calibration by test, in which a standard lighting arrangement is always used and the correct exposure is therefore known, can produce excellent results. The trouble is that a standard lighting setup is not always suitable for the particular title to be taken. An exposure meter is therefore very helpful. One can expose by reading the title itself, but there is grave danger that a misexposure will result. The reason is that a title tends to predominate in either light or dark areas, a light background for black letters and a dark background for white letters. The exposure meter, calibrated for subjects in which light and dark areas are in even proportion, will tend to make the predominant shade photograph as gray. Thus, white backgrounds must be overexposed (in relation to the meter reading) to stay white and dark backgrounds must be underexposed to stay black.

An even better system is to use a neutral gray test card (which corresponds to an average subject in reflectance) in place of the title at the time the exposure reading is taken. This test card will pick up any change in lighting level, but will not be thrown off by a predominant light or dark background.

In next month's installment there will be a discussion of methods of making titles which move and which can be shot while the camera is running.

More on MAGNETIC SOUND

G. A. DEL VALLE,
Engineering Section, RCA-Victor Division, Camden, N. J.

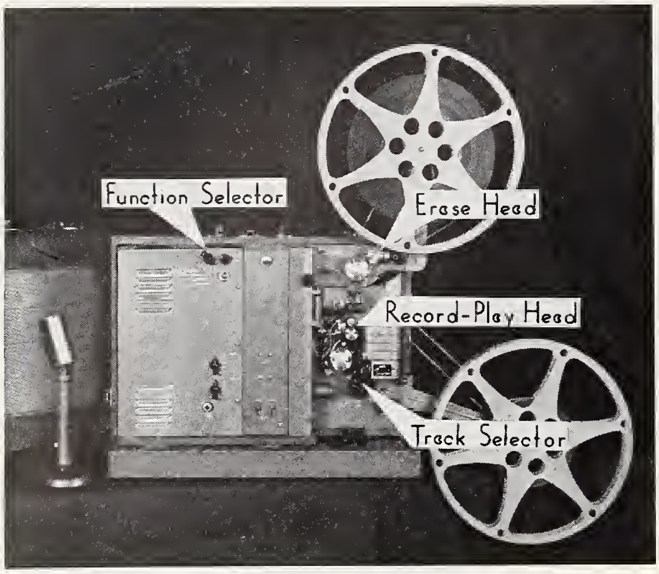


FIG. 1: General view of RCA "400" magnetic projector shows four major features added to "400" Senior optical projector.

WITH the recent public introduction of a new 16mm. magnetic sound projector, the Radio Corporation of America had the privilege of presenting another first in 16mm. recording and reproduction.

Ever since iron-oxide-coated tapes became an accepted medium for sound recording, the possibility of applying the same material to 16mm. motion picture film has been evident. Work on the development and design of equipment to handle this film has been going on for several years in the laboratories of the RCA Engineering Products Department in Camden, N. J.

The problem of applying the narrow stripe of magnetic material to 16mm. acetate stock has not been simple; hence the relatively late appearance of magnetic sound on film. However, a commercially acceptable stripe of magnetic oxide can now be coated on the edge of 16mm. film economically. Moreover, the striping can be placed on the film either before or after it has been used for picture taking and even if it already has an optical (or photographic) sound track. With this film, the new RCA "400" magnetic sound projector makes available one of the greatest advances in the movie field since the advent of sound on film.

The new equipment is basically RCA's familiar "400" Senior-type projector, specially engineered to accommodate the component parts required for recording and reproducing magnetic sound without altering in any way the characteristic simplicity of its threading. The newly added features greatly enhance the utility of the projector by endowing it with four separate functions (see Fig. 1). It reproduces optical sound; it erases and records magnetic sound; it reproduces magnetic sound; and finally, it can be used as a public address system. Any one of these four functions can be chosen simply by turning one or both of two knobs: one to select the amplifier operation desired, and one to adjust the projector for reproduction of either optical or magnetic sound. Recording level is checked by a glow-lamp indicator on the upper portion of the amplifier panel.

For recording and reproducing magnetic sound, a very small record-playback combination head has been mounted inside the sound drum (see Fig. 2). To obtain good physical contact between film and head, consistent with low head wear and low film deformation, this head is mounted on the free end of a pivoted arm. The arm is secured to a bracket through a rotatable eccentric pivot, and the bracket is secured to the main frame of the projector. The free end of the arm is shaped to fit freely around the shaft of the constant speed drum of the projector. The head on the arm is positioned, with respect to the drum, to contact the inside of the loop of film as it is being pulled around the drum, one edge of the film projecting beyond the rear edge of the drum.

Rotation of the eccentric pivot connecting the arm to the bracket provides a longitudinal adjustment of the arm which carries the head. This adjustment is used to position the gap in the head correctly with respect to the magnetic track on the film.

The record-playback head is moved into position for operation by an arm actuated by the track selector ("MAG-OPT") knob, which is mounted on the projector's main frame between the lower sprocket and the sound optical bracket (see Fig. 2). The presence of the head in the projector amplifier does not necessitate any change from the standard method of threading the film through the projector. Also, the location of the record-play head inside the sound drum offered several advantages over any other location, primarily because it permits constancy of film motion, and also because it makes possible the same 26-frame spacing from sound to picture that is standard for optical tracks.

The erase head and two guide rollers are mounted on the main frame of the projector to the right of the upper sprocket (see Figs. 3 and 4). While it is necessary to thread the film between these two guide rollers only when using the erase head, it is simpler, and therefore best, to do so at all times, rather than adopt two dissimilar methods of threading.

For recording and erasing, the erase head must be pushed downward until it automatically locks in position for threading (see Fig. 3). The film from the upper reel is threaded first between the two guide rollers, next between the erase head and a nylon shoe mounted under the head, and thence through the projector in the conventional manner.

To render the projector as foolproof as possible against accidental erasure of the magnetic sound track, intentional interference between the rewind lever and the erase head has been provided. When a recording is completed, the erase head must be moved out of the way before the rewind lever can be moved to rewind the film for playback (see Fig. 4). This automatically puts the erase head out of the film threading path. Besides this precaution, it is also necessary, in order to erase, to turn the amplifier-function selector switch (see Fig. 1)

"Movie Makers," exclusively, brings you an authoritative technical analysis of the new RCA "400" magnetic projector

to the "record-erase" position, and to insert a plug in the input jack. If either of these last two operations is not performed, the erase head will not be energized.

To reproduce sound from a standard optical track film, the track selector and the function selector controls are turned to the "Opt" and "Optical Sound" positions. When the track selector knob is moved to optical position, a microswitch completes the circuit for the exciter lamp and at the same time retracts the magnetic head to prevent it from making contact with the film.

The amplifier in the new magnetic projector meets all the performance requirements of the standard projector; and in addition it has all the facilities necessary for magnetic recording, reproducing and the erasure of sound on the edge-coated film. The modification of the amplifier proper has been accomplished, first by substituting a pentode for the triode voltage amplifier. Second, a 9-pole, 4-position switch has been used to permit the selection of the desired amplifier function—magnetic sound, optical sound, magnetic record-erase, or public address.

Since the output stage of the amplifier has remained essentially unchanged, the power output rating is identical to that of the original amplifier. Overall characteristics of the amplifier for optical playback and public address have also remained unchanged. The amplifier output networks are adjusted so that amplifier distortion will always be small compared to that of the recorded signal. Thus, optimum signal-to-noise ratio is obtained during recording. Under these conditions, the ratio is 50 db. with the tone-control in the flat position. The overall frequency response of the system, for a signal recorded and played back on this projector, is flat within 5 db. from 100 to 6000 cycles per second.

Following are general specifications of the new RCA "400" magnetic sound projector: amplifier power output, 10 watts; film speed (24 frames per sec.), 7.2 inches; frequency response (magnetic), 100-7200 cycles; signal-to-noise ratio (magnetic), 50 db.; projector dimensions, 20½ inches long, 9 inches wide, and 12 inches high; projector weight, 45 pounds; speaker dimensions, 19⅝ inches long, 9 inches wide, and 15⅝ inches high; speaker weight, 26 pounds.

Recording on the RCA "400" magnetic sound projector requires no special preparation or studio facilities. The new method also eliminates the time normally consumed in waiting for processing of a photographic track. The cost of producing sound on 16mm. film with this multi-use equipment has been estimated to be about one third of the cost of achieving comparable results photographically. In addition, film waste due to recording errors is eliminated.

The RCA "400" magnetic sound projector thus makes available many uses of 16mm. film where allowable costs are restricted by the need for only a limited number of prints. It will be of equal significance where a varied distribution of a single basic production demands a varied sound treatment without the cost and time involved in laboratory processing. For all such users, the new projector means high quality sound, greater flexibility and greater operating convenience, with marked savings in time, film and processing costs.

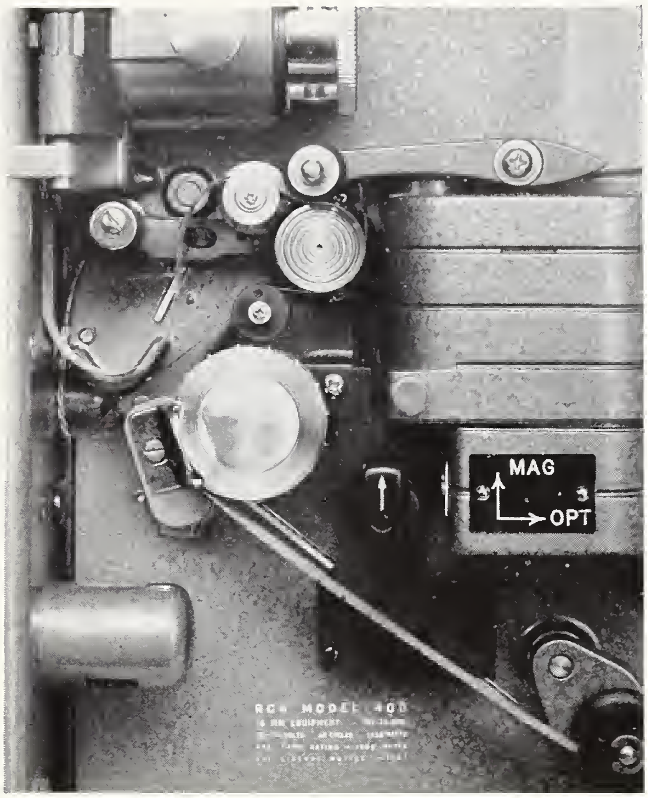


FIG. 2: Closeup reveals design of recorder-playback head at top-center and track selector knob, here in "Mag" position.

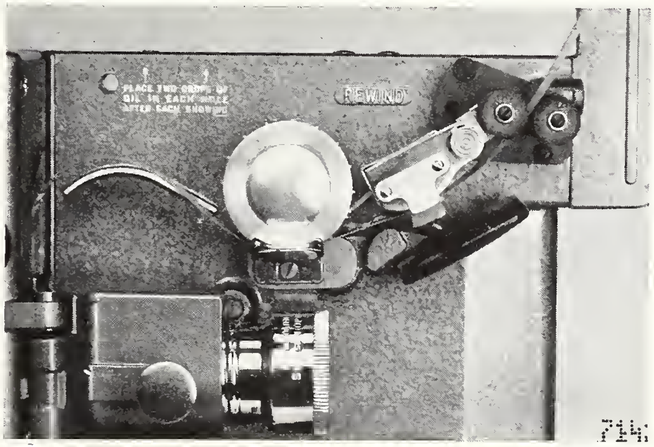


FIG. 3: The erase head wisely separated from the recorder unit, is here in erase position with rewind lever at play.

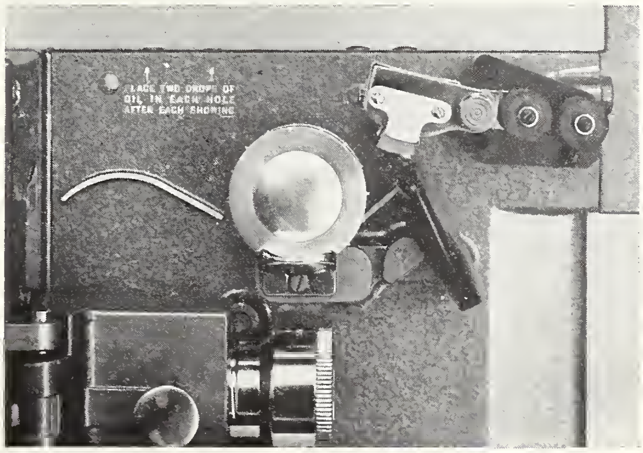


FIG. 4: To rewind, erase head must be moved from film path before rewind lever can be actuated. Added protection from accidental erasure is designed into function selector point.

Photographs by George Labes

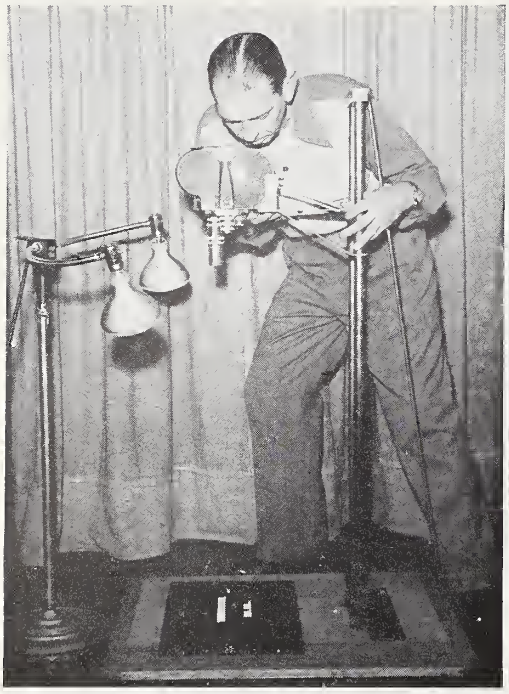


FIG. 1: Beginning of zoom travel title (left) has camera 42 inches from letters. Note even pressure of hands on camera stand.

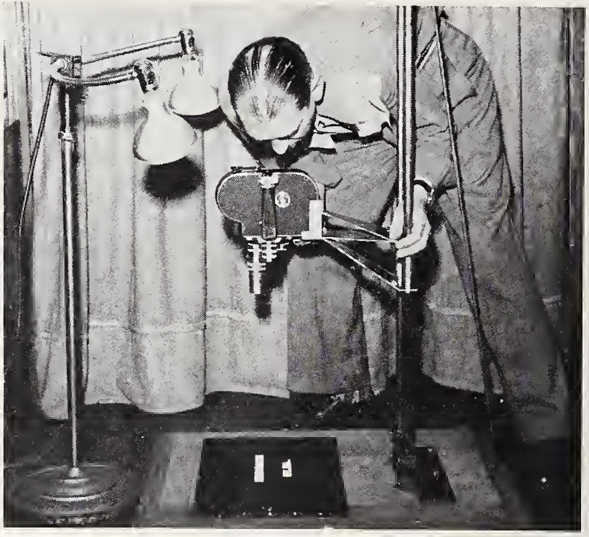


FIG. 2: Zoom is completed with camera 24 inches from letters. Depth of field will cover shift in focus.

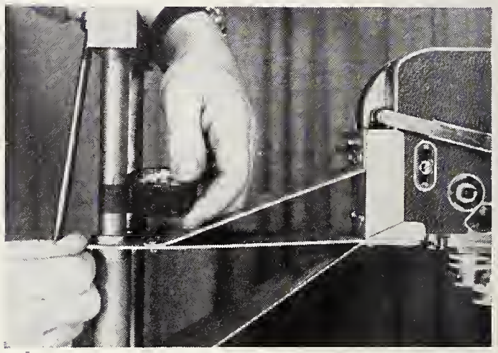


FIG. 3: Start point of zoom, having been determined visually, is taped off on tracks.

ZOOM TITLES with ZOOMING

WILLIAM MESSNER, ACL

EVER since last March, when I read *Zoom Titles Without Zooming*, by George Merz, ACL, I have been going around muttering to myself. Old maxims, mostly: stuff like "One man's meat is another man's poison," "There's no accounting for tastes" and, especially, "There's more than one way to skin a cat."

Now, mind you, I don't make a practice of skinning cats (Boston correspondents please note!). But I do make a practice of shooting zoom titles, and my claim is that the easiest way to zoom them is, simply, to go ahead and *zoom* them. So far, in the course of a couple of Ten Best winners, the results of this system seem not to have affronted the ACL's judges. But then, that frame-by-frame system of George's (the guy's really a friend of mine) has fared pretty well too. Ten-Best wise. Probably there is plenty of room for both plans.

The Merz method, you may recall, was based on a horizontal titling setup, frame-by-frame exposures, and (to my thinking) some pretty elaborate technical preparations before the shooting started. Mr. Merz had resorted to this system, he explained, to avoid two difficulties inherent in true zooming: (1) smooth camera movement, and (2) accurate follow focus as the camera moved. Theoretically, these *do* sound tough. Practically, I haven't found them so.

THE BASIC TITLER

But let's get down to cases. The center of my zooming system is my regular titler. As you will see on these pages, it is essentially a vertical setup (although it can be used horizontally as well) in which, on a laminated wooden baseboard, two metal tracks are erected vertically and steadied at the top by a metal strap leading back to the baseboard (see Figs. 1 and 2). To these tracks, the camera carriage is attached (see Figs. 3 and 4) via two snugly fitting metal sheaths.

PREPARING TO ZOOM

To assure smooth, accurate and easy camera movement, here are the simple preparations I make before each zooming session. With a wad of lightweight steel wool I rub down and polish the two metal tracks. This is followed by a thin application to the rails of quick-drying wax. Then, after this has hardened, I make a few practice runs with the camera to feel out just the right pressure for smooth movement.

ZOOM LENGTH FOUND VISUALLY

Finally there is the matter of beginning and ending your zoom at the proper points for the effect you want. This length of camera travel I find is determined most easily by visual inspection. Working vertically, I pull the camera up the tracks until the viewfinder tells me that it (the camera) is at a suitable beginning point. I then wind tape as a blocking point on the rails just above the top arm of the camera carriage (Fig. 3). The camera is then zoomed down (dry-run, of course) until a satisfactory end point is determined. Similar tape blocks are then applied just below the lower arm of the carriage.

16 FRAME CAMERA SPEED

In my actual shooting of zoom titles (as well as other small objects) I have been using a 16 fps camera speed

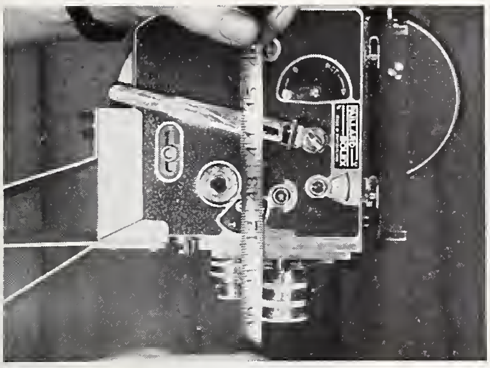


FIG. 4: Measurements (left) of start and end camera positions must be made from film plane, not taped-off blocking points.

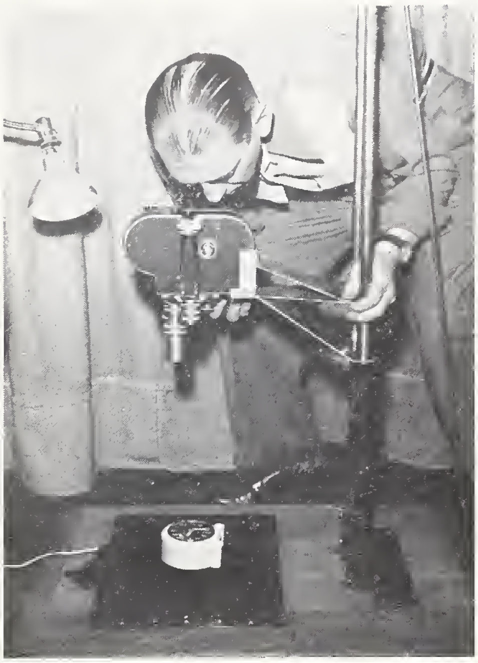


FIG. 5: A 42 to 24 inch zoom of alarm clock for double exposed scene called for extra velvet to hide electric cord.

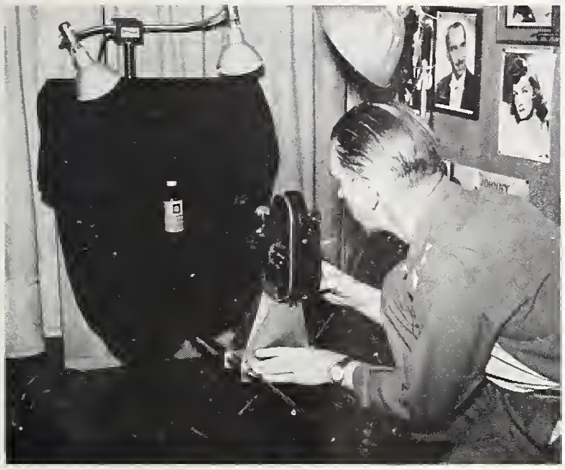


FIG. 6: Zoom shot can be made with equal facility when titler is in horizontal setup shown.

The twin problems of camera movement and follow focus create no challenge to this filmer. He forgets the one and avoids the other

with this hand-propelled method of camera movement. The results, as far as I can see, have been satisfactorily smooth. However, if you are quite critical—and can sacrifice some depth of field—still smoother results probably could be created by shooting at 24 or even 32 fps. Remember, though, that 8 or 16 more frames are being exposed for a given time unit of camera travel. Thus, if you wish your zoom to maintain its same rate of acceleration in the screen image, the camera must be moved more swiftly during the time unit.

FOLLOW FOCUS AVOIDED

So much for technical problem No. 1—camera movement. In effect, my answer seems to be: Don't worry about it. Problem No. 2—accurate follow focus—is quite another thing. For, as Mr. Merz suggests, changing the focus of one's lens during the brief moment of shooting a zoom takes quite some doing. It may be almost impossible to do it well manually; and, to my thinking, the technical setup is too complicated to bother doing it mechanically. Hence my answer to problem No. 2 has been, simply: *avoid the necessity for making any change in focus.* Sounds like magic? Well, here's how . . .

MEASURE FROM FILM PLANE

I have spoken earlier of my methods of determining visually the suitable beginning and end points of a zoom's path of travel—and then of taping the tracks so that these terminal points would be maintained in actual operation. My next move is to measure the distance between each of these two points and the title (or filming) area. But get this clear! I do not (and you should not) measure the distance from the two taped blocking points to the filming area. What we are interested in knowing is where *the film is,* in relation to the filming area, when it starts moving and where it is when it stops. Thus, you must measure from the film plane positions (not the blocking points) at the beginning and the end of your zoom (see Fig. 4).

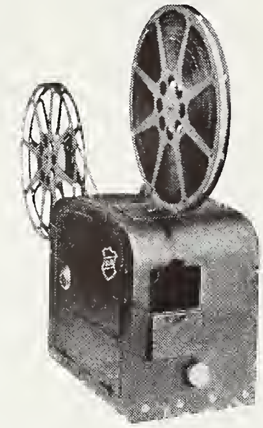
SETUP FOR TRAVEL TITLE

A concrete example will make this completely clear. For a recent travel film I decided to combine the familiar closeup of a spinning car wheel with the names of places visited double exposed on this background. But to give these transitional shots an added feeling of forward movement, the double exposed place names also were to zoom in sharply from back to front, from small to large in letter size. If you will assume that I have already shot the background footage, here was the setup for the zoomed title words.

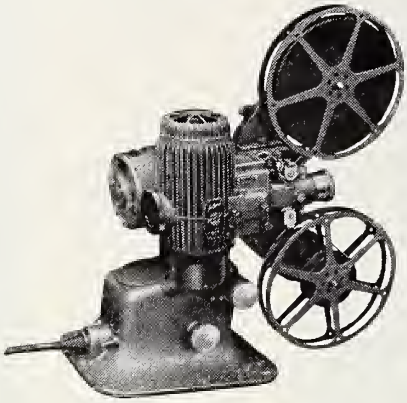
With my titler in its vertical operating position, a piece of black velvet was stretched on the baseboard and the place name "Derby Line, Vt." lettered out on it. The camera was then drawn upwards on the twin tracks until these letters were (through the viewfinder) quite small but still legible (see Fig. 1). This upper, or beginning, camera position was then taped off and measured. The distance—from film plane to title area—proved to be 42 inches. In an experimental dry run, the camera was then pressed down the twin tracks until, through the viewfinder, the lettering just filled the field of view (see Fig. 2). This camera position was then taped and measured—again from the film plane. The distance to the title area was 24 inches.

FINDING RATE OF TRAVEL

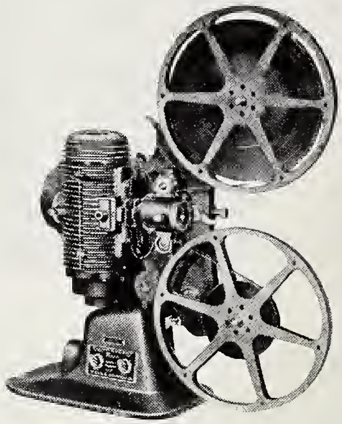
Now several dry runs were made from top to bottom to determine the most effective rate of camera travel over the 18 inches of track between the 42 and 24 inch camera positions. The rate finally decided on completed the zoom in 3¼ seconds of screen time, during which there were exposed (at 16 fps) 52 frames [Continued on page 340]



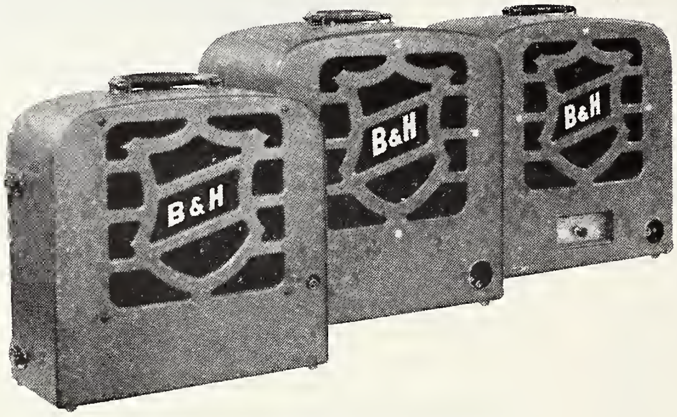
Ⓐ 16mm Single-Case Filmosound



Ⓑ 16mm Diplomat Projector



Ⓒ 8mm Regent Projector



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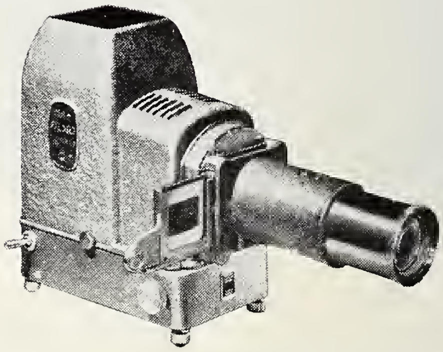

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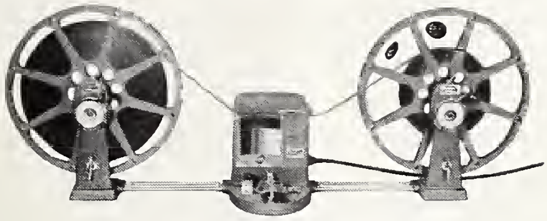
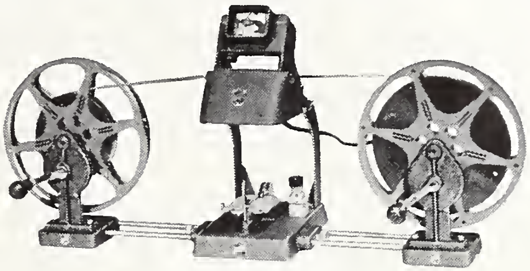
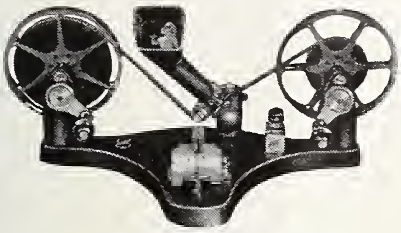
Ⓕ **16mm Film Editor.** Consists of 136 Splicer, two Rewinds and B&H Direct Viewer. Provides brilliant, enlarged single-frame image for exact choice of cutting point. 400-foot capacity, $74.95. 2000-foot capacity, $82.95.



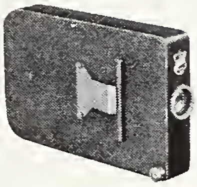
Ⓔ 16mm Filmotion Editor



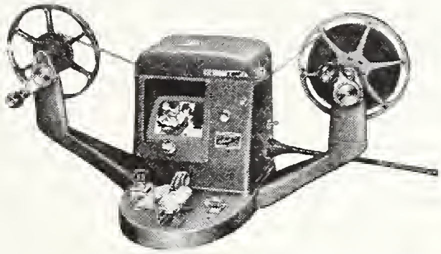
Ⓕ 16mm Film Editor



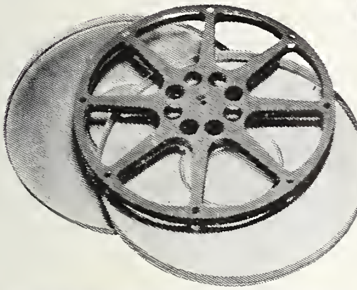
Ⓖ 8mm Film Editor



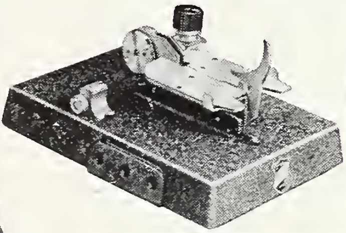
Ⓗ Direct Focuser



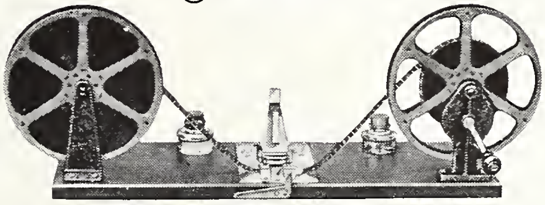
Ⓙ 8mm Filmotion Editor



Ⓚ 8mm and 16mm B&H Reels and Cans

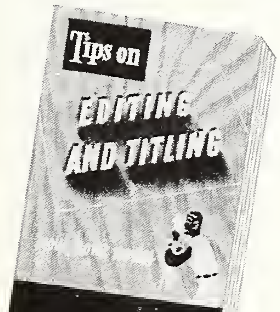


Ⓛ 8mm and 16mm 136 Film Splicer



Ⓜ 16mm 72-M Rewind and Splicer

"Tips on Editing and Titling Your Home Movies." You'll find in this pocket-sized booklet many suggestions on how to make your best films better. And to help you with that personal "Super-Colossal" production, there is a wealth of information on titling and editing. Ask your Bell & Howell dealer for your copy today!



Ⓖ **8mm Film Editor.** Similar to 16mm Editor, but for 8mm film. Simple, accurate operation. $53.50.

Ⓗ **Direct Focuser.** Inserted in place of film magazine, lets you look *through the lens* of any 16mm magazine-loading Bell & Howell Camera for accurate framing, sharp focusing of extreme close-ups and titles. Eliminates parallax. Only $32.50.

Ⓙ **8mm Filmotion Editor.** Finest in 8mm field. Includes Filmotion Viewer, 136 Splicer, two Rewinds for 8mm film. Only $122.50.

Ⓚ **8mm and 16mm B&H Reels.** have B&H touch-threading feature. No sharp edges. Rust-proofed, spring steel, rigid yet resilient. 8mm 200-foot 60c, 400-foot 80c; 16mm from 400-foot, at 80c, to 2000-foot, $5.25.

B&H Cans are strong, light, satin-finished aluminum, ribbed for rigidity. Write with pencil right on the can. 8mm 200-foot 60c, 400-foot 80c; 16mm from 400-foot, 80c, to 2000-foot, $4.50.

Ⓛ **8mm and 16mm 136 Film Splicer.** Makes strong, permanent welds that pass unnoticed through projector. Heavily built with cast metal base. $22.50.

Ⓜ **16mm 72-M Rewind and Splicer.** Takes 16mm reels up to 400-foot. Standard geared rewind and one plain reel spindle. $15.95.

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Chicago 45

THE REPRODUCTION OF SOUND: 5

Presenting a survey and analysis of the salient features of representative tape recorders

GERARD SCHOENWALD, ACL

IN our previous installment, which appeared in September MOVIE MAKERS, we outlined in some detail the technical advantages enjoyed by magnetic tape recording over other systems of sound recording and reproduction. The details cited, however, were theoretical in nature and could serve only as background knowledge in making an intelligent selection of a specific magnetic tape unit.

In this month's discussion we shall hope to interpret last month's points as a guide in evaluating the salient features of representative tape recorders currently available. For easy reference these features are also itemized on the page opposite.

Single or Two Speed

If the uses of your tape recorder are varied, requiring, on the one hand, more playing time and, on the other, good quality recording, then a 7½ inch and 3¾ inch two-speed recorder is the right type for you.

Single or Dual Track

You may have heard that only a single-track tape can be edited. However, dual-track tape also can be edited, if one side only is recorded. When tape cost is of less importance, as in professional use, single track is standard. For those who want to store programs, the fact that the same tape gives twice as much recording time with dual track is decisive. In many cases, the first track can be edited and the second one used for such programs that need no editing, as, for instance, a full symphony. In view of the slight loss of signal-to-noise ratio and the double playing time, I give dual-track recording preference. Even a double tape recorded at 7½ inches is not more expensive than LP records, if both tracks are used.

Size of Reel

Some popular recorders are built to take a 5 inch reel (600 feet), providing two times 30 minutes of recording at 3¾ inch speed, which is sufficient for most use. All 7½ inch recorders have provision for a 7 inch reel (1200 feet). They will record 30 minutes continuously on single track and two times 30 minutes on dual track. Professional and semi-professional recorders usually provide a 10½ inch (2500 feet) reel of NAB standard, so that a continuous program of 30 minutes at 15 inch speed can be recorded.

Frequency Response

If a recorder is to be fed into a sound system, the frequency range and distortion tolerances have to be matched to that system. Recorders of 3¾ inch speed are equipped with matched audio systems giving AM quality. The addition of an external speaker to these units can create considerable improvement, while still more improvement can be expected from a 7½ inch recorder. It is a pity not to use all the available quality offered in the better-grade 7½ recorders. The small speakers and often inadequate amplifiers make the gains realized by the higher speed ineffective. The better the machine, the more will the built-in speaker be used just for monitoring, that is checking what has been recorded.

Distortions, Signal-to-Noise Ratio

You will find that these specifications are kept within expected tolerances. In cheaper recorders distortions are kept between 3 to 5 percent at normal level. Loud passages, that a good quality recorder will handle, will be noticeably distorted.

Wow and Flutter

Poor mechanical design always will result in wow and flutter, which can make the finest frequency response useless. Test a recorder for wow by recording piano, for flutter by recording long sounds from violins or flutes.

Fast Forward and Reverse

You might not attach too much importance to this point at the beginning. But after you have operated a tape recorder for some time, you will appreciate a fast forward and reverse speed. The average recorder takes 3 minutes to rewind or wind forward a 7 inch reel. The faster the speed, the better. Practically all recorders are foolproof and do not spill tape when the machine is suddenly stopped. Some have instant stop and start, with or without remote control. A remote control should come in handy when you want to record music and commentary for your films; for thus you will have both hands free for the umpteen other things they must do at once, if the recorder can be started by a foot control switch.

Synchronization

Many excellent articles dealing with synchronization of film and sound have appeared in this paper. Although they were primarily concerned with wire recorders, they are of interest to owners of tape recorders as well. Reprints of some of these articles can be obtained by writing to ACL. Since we do not wish to be repetitive, we shall concentrate here on a few fundamental aspects of magnetic tape synchronization.

Tape has a tendency to stretch, as well as to slip over the capstan. This will cause deviation from synchronization even if a synchronous motor is used on both projector and tape recorder. However, lip synchronization is rarely required in scoring amateur films. Thus, if you observe the necessary precautions, you can make most wire and tape recorders stay fairly well in sync over a period of half an hour or so. Methods to accomplish this kind of synchronization have been described in the articles already mentioned.

In the professional field, lip synchronization is achieved by the use of sync-pulses which are recorded simultaneously with the program. One system (Rangertone) uses the 60 cycle pulse from the power line, while another (Fairchild) employs a 14,000 cycle pulse. Both camera and projector are equipped with synchronous motors. A special device constantly compares the 60 cycle power line signal feeding the projector with the 60 cycle pulses picked up from the tape. Any difference is immediately adjusted by speeding up or slowing down the tape recorder. These variations are held within such tolerances that it is impossible to detect the shift in speed.

One advanced amateur has built his own recorder which may be directly coupled with either the camera or the projector. He uses magnetic coated 16mm. film, split in half. This sprocket drive, preventing slippage and stretch, keeps him in full synchrony. Another important advantage of this system is the fact that the sound stripe may be edited frame by frame in parallel with the film. For general use, however, such a system is too cumbersome.

Magnetic Sound on Film

The future of sound on film for the amateur is in the magnetic striping of his films, as described in *Magnetic Sound Now!* in last month's MOVIE MAKERS. With this system you will be able to record once and for all a sound track on your film which, recorded in synchrony, will always play back in synchrony. In order to avail yourself later of the full capacities of magnetic striping, the wise amateur will switch now to shooting single per-

MAKE	SPEED IN INCHES	REEL DIA.	TIME	FORWARD	REVERSE	PRICE	OTHER SPECIFICATIONS
Amplifier Corporation of America (ACA) Magnemuse	7½ also 15	7″	2 x 30 min. 2 x 15 min.	6 min.	6 min.	$295	50-9000 ± 3 db at 7½″, noise-45 db, automatic reverse, cathode level indicator, portable models $335 to $370, phonokit accessory
ACA Magnemaster	7½ also 15	7″	2 x 30 min. 2 x 15 min.	6 min.	6 min.	$395 to $540	50-10,000 cps ± 3 db at 7½″, noise-50 db. Four models, with two way or one way drive (reverse 1 min.), consolette and portable
Ampro Model 731	3¾	7″	2 x 60 min.	4 min.	4 min.	$119.75	Neon bulb, instant stop, 100-7000 cps, 2 watts
Bell Re-Cord-O-Fone RT-65-3	7½ 3¾ 1⅞	7″	2 x 30 min.	5 min.	5 min.	$186.45	70-8000 ± 3 db at 7½″, 3.5 watts
Brush Soundmirror BK 443-P	7½	7″	30 min.	3 min.	3 min.	$279.50	to 7000 cps, cathode level ind., noise—40 db, Model PS at 3¾″ cost $289.50, up to 4000 cps, luggage type case
BK 442 Educational	7½	7″	30 min.	3 min.	3 min.	$259.50	Same as BK 443-P, mahogany cabinet
Berlant Concertone Model 1401	7½ and 15	10½″	2 x 60 min. 2 x 30 min.	1 min.	1 min.	$392 in case	$427 with monitor speaker, 50-9000 ± 2 db at 7½″, 50-15,000 ± 2 db at 15″, dual or single track, noise-50 db, 3 heads, 3 motors, cathode level ind.
Crestwood Magictape	7½	7″	2 x 30 min.	1 min., 25 sec.	1 min., 20 sec.	$229.50	75-7500 ± 2 db, 7 watts, noise-50 db, neon bulb
DuKane	7½	7″	2 x 30 min.	85 sec.	80 sec.	$229.50	50-8000, 7 watts
Eicor 115	7½ and 3¾	7″	2 x 30 min. 2 x 60 min.	no	3½ min.	$149.50	50-7500 cps, bass and treble control, 3¾ speed conversion kit, neon bulb
Ekotape 109	3¾	7″	2 x 60 min.	3 min.	3 min.	$169.50	50-6500 cps, neon bulb, 2.5 watts, Model 111, 50-7500 at 7½″
Ekotape 101-8	7½	7″	30 min.	3 min.	3 min.	$369.50	40-8000, 5 watts at 5% distortions, dual erase, bass and treble control, cathode level ind. With remote stop and start, $395
Masco D-37 (R) DC-37 (R)	7½ and 3¾	7″	2 x 30 min. 2 x 60 min.	no	3 min.	$243	80-8500 ± 3 db at 7½″, neon bulb, noise-45 db, in case with detachable lid, with radio $286.20, in case with handle $243, with radio $286.20
Pentron	7½ and 3¾	7″	2 x 30 min. 2 x 60 min.	70 sec.	70 sec.	$179.50	50-8000 cps, 5 watts, noise-50 db, cathode level ind.
Reelist C-1-A	7½	7″	2 x 30 min.	6 min.	6 min.	$219	70-8000 ± 3 db, automatic reverse, noise-50 db, cathode level indicator, phonokit accessory
Revere	3¾	5″	2 x 30 min.	3 min.	1 min.	$159.50	60-6500 ± 3 db, dual neon indicator, instant stop, rapid forward lever, with radio $209.50
Sonar RPA-1	7½	10½″	60 min.	58 sec.	58 sec.	$472	30-10,000 ± 2.75 db, noise-50 db, 3 heads, 3 motors, dual track soon available, 3″ VU meter
Web-Cor	7½ and 3¾	7″	2 x 30 min. 2 x 60 min.	4 min.	4 min.	$187.50	70-8000 cps at 7½″, cathode level indicator
Wilcox-Gay Recordio 1-C-10	3¾	5″	2 x 30 min.	1½ min.	1½ min.	$187.50	Combination tape-disc recorder, 65-8500 cps, automatic stop at end of reed, neon bulb
Recordio 1-B-10	1⅞	5″	2 x 60 min.	1½ min.	1½ min.	$149.95	Record player, but not disc recorder; 85-6000 cps, neon bulb
Recordio 2-A-10	7½ and 3¾	7″	2 x 30 min. 2 x 60 min.		yes	$149.95	Push-button control, neon bulb, also available in 3¾″ and 1⅞″

foration film. Since the film cost is the same, you do not lose anything.

Some cameras can be adapted to take single perforation film at reasonably low cost and most silent projectors can be equipped with sound sprockets as well. This small investment will enable you to purchase a magnetic sound projector at a later date and to have your films striped with the full 100 mil track, which gives theatre quality if a good sound projector is used. There are, however, certain conditions which have to be fulfilled, if good quality is to be achieved.

Some Problems Involved

First, the projector should be extremely smooth and regular in its film transport. This condition will probably exclude the use of adapters on silent projectors for good quality reproduction.

Then, there is a definite problem of hum induction from the projector motor. For this reason, the RCA 400 optical projector had to be redesigned and the parts placed differently in the creation of the RCA 400 Magnetic. This

[Continued on page 340]

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News of the Industry

Up to the minute reports on new products and services in the movie field

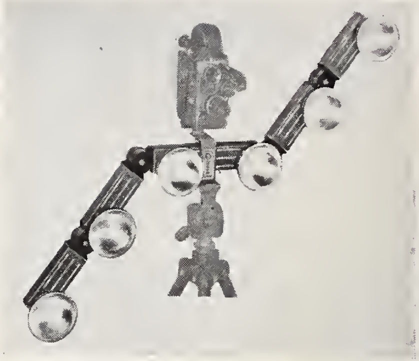
Football tips Bell & Howell Company's Fall Issue of *Panorama* contains timely advice on how to shoot football movies. Bell & Howell has also issued a "Tips" booklet on the same subject, which is available at photographic dealers for five cents.

Other articles in *Panorama* cover helpful suggestions on filming children's parties, as well as an interesting idea in starting a movie biography of a new baby.

Vacuumate Lucile Fleck, president of Vacuumate Corporation, and Robert Crane, president of Color Service Company, Inc., announce the installation of Vacuumate equipment in the Color Service Company laboratory at 115 West 45th Street, New York City. All motion picture films printed in that laboratory will be Vaccumated at no extra charge.

Xmas films Hollywood Film Enterprises, Inc., 6060 Sunset Boulevard, Hollywood 28, Calif., offers a special group of eight Christmas films for home screening. Available in 8mm. and in 16mm. silent and sound versions, they may be purchased at photographic dealers throughout the country.

Roto-Lite "6" Circle S Products Company, 3051 N. Sheffield Avenue, Chicago, has on the market a lighting bar device called the Roto-Lite "6" Professional. It delivers up to 2250 watts of light directionally within a radius of 360 degrees. A switch permits the use of 2, 4 or 6 lamps, the two inner lamps having a dimmer control. Either 300 watt or 375 watt medium beam reflector photoflood lamps may be used. Price is $24.95, less lamps.



ROTO-LITE "6" lighting bar is directional through 360 degree with all six lamp units.

Kodak Eastman Kodak Company has announced a new (or replacement) filter for use in color photography. It is the Kodak Wratten Filter No. 80A (Kodak photoflood filter for Daylight Type color films), which replaces the Kodak Wratten Filter No. 80 (Kodachrome filter for photoflood) in Series V and VI sizes. Although the No. 80A filter permits less light transmission than the former No. 80 (with an exposure index of 2.5 instead of 4), the improved color quality obtained is considered more important than the loss in effective film speed.

Also offered by E. K. is a new Flasholder and System for photoflash photography. Known as the Kodak Ektalux Flasholder, it has two 22½ volt batteries plus two condensers, giving it extra long life. Up to seven flash lamps can be synchronized over 100 or more feet of cable. The Kodak Ektalux Flasholder has a specially designed grip for easy and steady holding; the basic model, with 15 inch bayonet connector cord, is priced at $34.75.

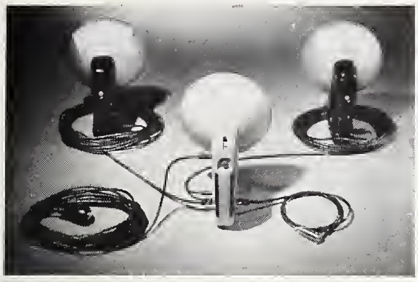
Bolsey guide A handy pocket exposure guide is offered by Bolsey Corporation of America. It gives instantaneous diaphragm and shutter speed readings by daylight, photoflash and photoflood photography.

Made of plastic laminated cardboard, it is priced at $.25 and is available at photo dealer stores.

Ansco news A new processing laboratory for 8mm. and 16mm. Ansco Color has been opened in Union, N. J. Processing is accomplished and films are on their way back to a customer within 24 to 48 hours of their receipt. Ansco wishes to emphasize, however, that sheet, roll and 35mm. magazine color films will continue to be processed at Binghamton, N. Y., as before.

Five new still cameras were introduced to the photographic market by

A FILMO 70-DA is used by Gail Papineau as he films a scene for *Portrait of a City*, in production for the Ford Motor Company during Detroit's 250th anniversary ceremonies.



KODAK calls attention to its new Ektalux Flasholder and System, which offers added freedom and mobility in all flash shooting.

Ansco at the Convention and Trade Show of the Master Photo Dealers' and Finishers' Association in San Francisco recently. Also shown were three new flash-camera gadget-bag outfits.

Robert H. Sayre has been appointed traffic manager at Ansco, to succeed W. John Mathews, who has resigned. Edward F. Brewer has been named staff assistant to the general sales manager, Mr. Sayre's former post.

Raygram in D.C. Raygram Corporation, wholesale distributors of photographic equipment in the East, has opened a branch office and warehouse at 2109—14th Street, Washington, D. C. The new branch will serve Virginia, Maryland and south to Florida, as well as the District of Columbia. George Barshay is district manager, assisted by Anthony Tabacco.

V.P. at Reeves Frank B. Rogers, jr., has been appointed to the staff of Reeves Soundcraft Corporation, in New York City, as vicepresident in charge of sales. Mr. Rogers was formerly with the Ampro Corporation in Chicago as vicepresident and assistant general sales manager.

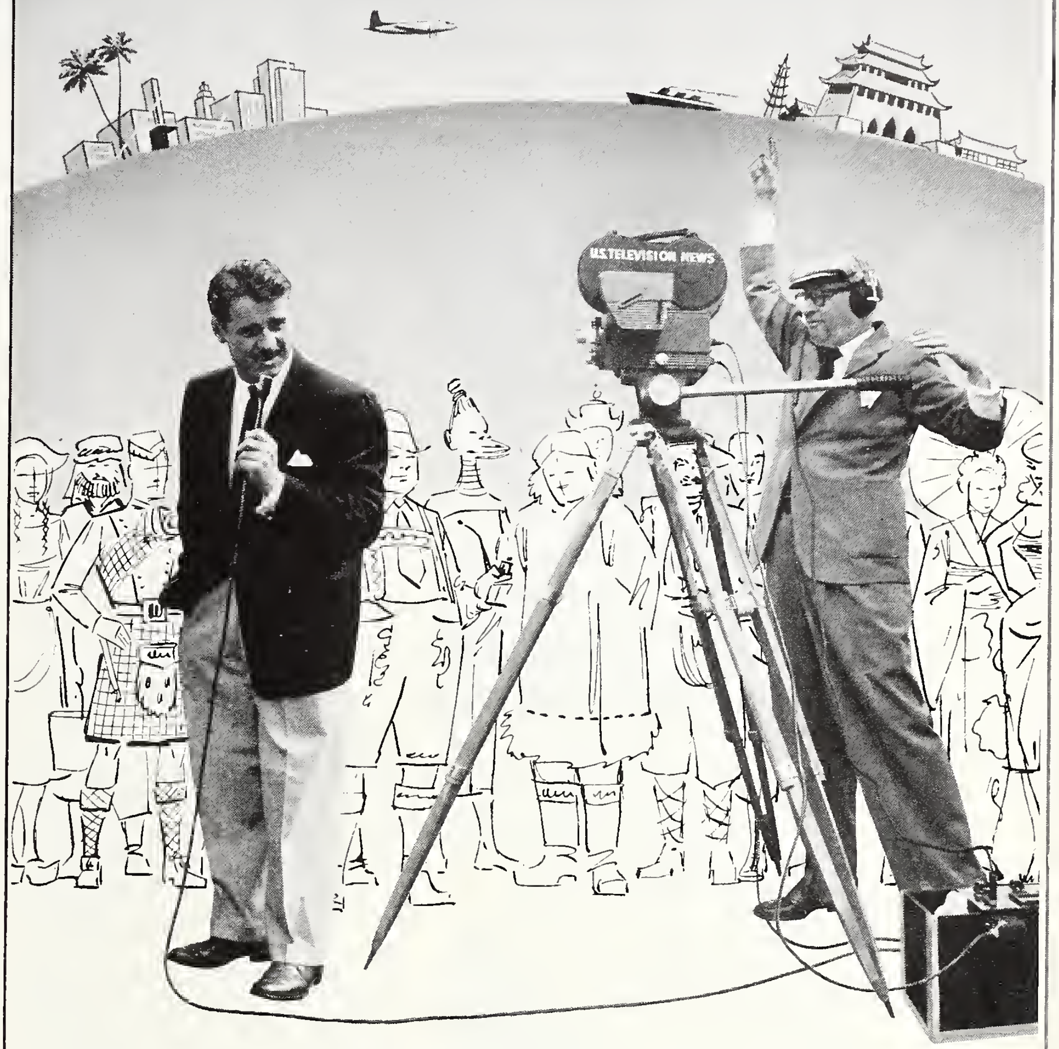
De luxe titles The Joseph Struhl Company, 867 Broadway, New York 3, N. Y., offers a new version of their Magic Master letter set. Equipped with a transparent frame that is held rigid by clamps, the unit offers three dimensional effects as lights are moved to create shadows from the plastic letters on various backgrounds. The set contains the same 480 plastic letters, numerals and figurettes that comprised their earlier offering. Price of the De Luxe Magic Master letter set is $12.95.

WANT TO JOIN A MOVIE CLUB?

Write to the ACL for the address of the club nearest you. If there is no club active in your community, we'll send you free a detailed bulletin on how to get one going. Address: Clubs, Amateur Cinema League, 420 Lexington Avenue, New York 17, N. Y.

Hollywood or Hong Kong

AURICON 16mm Sound-On-Film for Television



Clete Roberts and his cameraman Russell Day use the AURICON-PRO for their world-wide coverage of the news

Clete Roberts' "WORLD REPORT" produced by U.S. Television News Reels for INS-Telenews is now being televised over 23 CBS stations in the East, plus complete TV coverage in the Western States.

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The Clinic

GLIM GETS RESULTS

In editing old films (especially black and white) on which the emulsion has become dry and hardened, it is often surprisingly difficult to remove all of the emulsion prior to splicing. A few drops of Glim (a dishwashing detergent) added to the water bottle or on the dampening pad will help materially in softening the emulsion and speeding up your splicing operation.

Herbert MacDonough, ACL
Binghamton, N. Y.

EMORY BOARD AIDS SPLICING

I have, probably, tried every brand of film cement which ever found its way into a photo shop. Along with these experiments, I have bought or borrowed so many different splicers that you'd think I ate them for breakfast. I have scraped my splices dry, wet and just moist. But I still have trouble. Or at least I did until some good friend told me to get a finger-file emory board.

The kind I use are about 2 inches long, ½ an inch wide and should be cut into smaller pieces for use. They have a coarse side and a fine-textured side, the latter being the one to use in your splicing operations. Specifically, what you do is to remove the emulsion in your usual way and then abrade the cleared area with the emory board. Purists even recommend rubbing up the base side of the film too, but I haven't found this necessary.

In any case—knock wood!—I haven't had a splice part since I added an emory board to my editing outfit. Better get yourself a handful.

Oscar H. Horowitz, ACL
Newton, Mass.

A TITLE CENTERING SYSTEM

I'm not complaining. My camera — a Bolex H-16—provides parallax correction through its viewfinder for any shot 20 inches or farther from the lens. But even at that I sometimes found it difficult to center a title card exactly. So I worked out the setup you see diagrammed on this page.

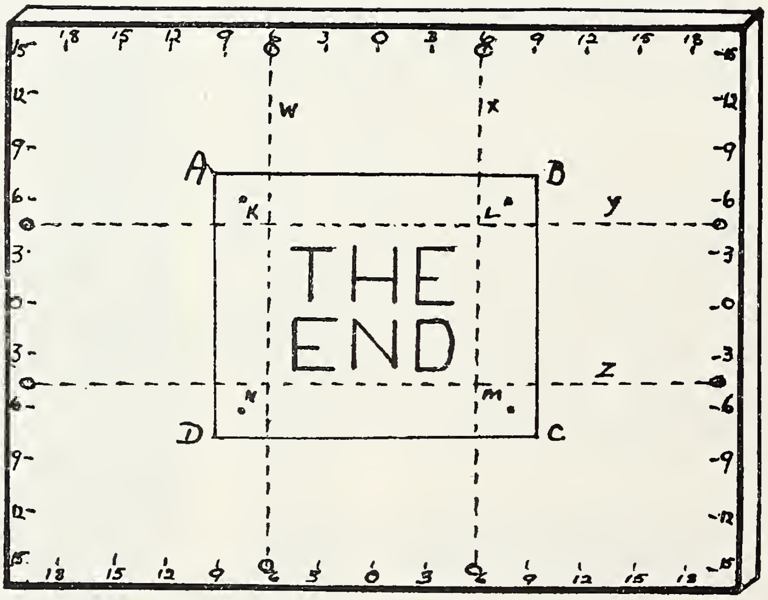
About 1 inch in from the edges of a 32 by 42 inch board I drove short nails at ¼ inch intervals (they're not all illustrated). The center nail on each edge is numbered zero and the other measurements are then calibrated from the center outwards. Four lengths of white, circular elastic with loops at their ends (W-X-Y-Z) complete the equipment.

We now take a title card (A-B-C-D) on which, let us say, we wish to film an area (K-L-M-N) 9 by 12 inches in size. After roughly centering the card on the board by eye, two lengths of elastic are stretched vertically from the 6 inch nails (thus marking off a width of 12 inches) and the other two are stretched horizontally from the 4½ inch nails (for a height of 9 inches). The title may now be perfectly centered within these outlines and then pinned down to the board.

The camera is now trained on this setup so that the easily-seen frame of elastic is just visible around the edges of the viewfinder. The elastics are then removed and the title shot.

I have found the same system of a real aid in lining up small objects to be filmed in extreme closeup. Use of the system depends, of course, on your having a parallax-corrected finder or a reflex finder. But there are so many such cameras today that it seemed worth outlining my methods to you—since they have served me so well.

Austin Roberts, ACL
Wilderness, C. P.
South Africa



TITLE CENTERING SYSTEM outlined above is diagrammed herewith. Dotted lines mark area covered.

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The setup can be simple. Pick up at your favorite dime store a two or three ring notebook—the 8½ by 11 inch size preferred. Remove the metal insert which carries the rings and screw it to the wall in a horizontal position.

Your titles are now lettered up on light cardboard stock and punched to fit the rings. Matter of fact, to assure easy movement of the card over the rings, it is well to have your punch holes slightly larger than the ring diameter.

With your camera centered on the area below the ring bar, the cards are allowed to fall one by one (with suitable timing) from the area above the bar. This setup is especially effective for your main and credit titles or for a time-lapse montage in which calendar days or months change in rapid progression.

Alan Mack, ACL
Johnson City, N. Y.

NEW ACL MEMBERS

A warm welcome is extended to all of the new ACL members listed below. They have been elected to and joined the League since our last publication. The League will be glad to forward letters between members which are sent to us *with a covering note* requesting such service.

J. R. Pirrie, *Moose Jaw, Canada*
Portland Cine Club, *Portland, Ore.*
Keith Rodenbough, *Umatilla, Ore.*
Raymond K. Hensel, *Los Angeles, Calif.*
Stanley Cleland, *Dunedin, New Zealand*
Frederick R. Klosterman, *Coral Gables, Fla.*
Clarence Schira, *Brooklyn, N. Y.*
H. A. Berriff, *Salisbury, Southern Rhodesia*
Garrett D. Roach, *Boston, Mass.*
H. G. Muchmore, *Oklahoma City, Okla.*
Max Herman, *Great Neck, N. Y.*
O. Amatayakul, *Bangkok, Thailand*
Wm. P. C. Clifford, *Dunedin, New Zealand*
Lt. Harry L. Conner, *San Francisco, Calif.*
E. L. Granert, *Chattanooga, Tenn.*
Irving Katz, *Syracuse, N. Y.*

Padre Jose Nunes Dias, *Est. de S. Paulo, Brazil*
Importadora Citera Ltd., *Rio de Janeiro, Brazil*
Whitney L. Johnson, AT-3, *c/o FPO, San Francisco, Calif.*
D. W. Koone, *Williamsport, Pa.*
Theo E. Phillies, *Buffalo, N. Y.*
W. H. Pinault, *Omaha, Neb.*
Herbert H. Reech, *Cleveland, Ohio*
John R. Cover, *Mansfield, Ohio*
Robert E. Haines, *Los Angeles, Calif.*
David D. North, *Brockton, Mass.*
Albert A. Paul, *Guam, Guam*
Mrs. Sadie Daley, *Sacramento, Calif.*
Major Mario G. Remo, *New York City*

Jerry V. Bobek, *Chicago, Ill.*
Vernon J. Brown, *M.D., Long Beach, Calif.*
Paul C. Dinger, *Chicago, Ill.*
Major Wilfred B. Jones, *c/o PM, New York City*
David Nathanson, *Dallas, Texas*
George Maily, *New Haven, Conn.*
Dr. Henry Mandiwall, *Hounslow, England*
G. A. Martens, *College Point, N. Y.*
Wallace Watanabe, *Makawao, T. H.*
Russell H. Greenberg, *Detroit, Mich.*
W. Bruce Johnson, *College Park, Md.*

Leon C. Marsh, *Pitman, N. J.*
Bob Kagey, *Santa Monica, Calif.*
Norman Link, *Salem, Ind.*
H. B. Miller, *Broomall, Pa.*
Alan Roberts, *Newark, N. J.*
William S. Derryberry, *Nashville, Tenn.*
Joe D. Lee, *Orlando, Fla.*
A. J. Sherlak, *Guam, Guam*
J. H. Spain, *Maywood, Calif.*
K. A. Wing, *Flagstaff, Ariz.*
Laurence Green, *Winters, Texas*
Dr. James A. Norton, *Flint, Mich.*
George M. Kowatch, jr., *Carnegie, Pa.*
K. N. Pollard, *Memphis, Tenn.*
Edwin E. Sawyer, *Sonora, Texas*

Mrs. Armando de Leon, *Maracaibo, Venezuela*
Edward E. Heck, *Berwyn, Ill.*
Dr. K. Lauper, *Bangkok, Siam*
Ziwar Nash'at, *Baghdad, Iraq*
T. C. Spurit, *Encinitas, Calif.*
Dr. James A. Davis, *Athens, Pa.*
H. L. Hutchinson, *Norfolk, Va.*
Clarence Kamstra, *Grand Rapids, Mich.*
P. W. Parks, *Flint, Mich.*
J. Harley Hubbard, *Sweetwater, Texas*
Charles McGinnis, *Oil City, Pa.*
T. A. Poremski, M.D., *Chicago, Ill.*
William J. Silverman, *New York City*
M. D. Ashley, *Norfolk, Va.*
Dr. J. P. Graves, *Kenosha, Wisc.*
John L. Guyant, *Kansas City, Mo.*
Ralph O. Lund, *Seattle, Wash.*
George W. Rohrer, *Canton, Ohio*
J. H. Schatz, *Tokyo, Japan*
Charles Sciabica, *Brooklyn, N. Y.*

Tom L. Beddoes, *Richmond, Calif.*
Robert W. Buckett, *Richmond, Calif.*
Sven L. Goranson, *South Braintree, Mass.*
Donald W. Hitchcox, *Richmond, Calif.*
Lawton R. Kennedy, *Oakland, Calif.*
Ismail Ibrahim Mitha, *Mbale, Uganda, East Africa*
Richmond Movie Camera Club, *Richmond, Calif.*
J. P. Rihn, *Richmond, Calif.*
George E. Tuthill, *Sherman, Alaska*

Amateur Motion Picture Society of Denver, *Denver, Colo.*
M. J. Kaplan, *Chestnut Hill, Mass.*
Dick A. Sawyer, *Eugene, Ore.*
Benjamin J. Franklin, *University City, Mo.*
F. C. Gerlach, *Spring Lake, N. J.*
Dr. M. D. Laine, *Great Lakes, Ill.*
Rodney E. Prather, *Mitchell, S. D.*
Irving Rozen, *Sanitaria Springs, N. Y.*
Joseph Sawyer, *Brookline, Mass.*
Marianne Turturici, *San Mateo, Calif.*

Ray C. Edwards, *Elberta, Mich.*
E. T. Fraser, *Chelmsford, Canada*
E. C. Graham, *Denver, Colo.*
Joseph Hajek, *Great Falls, Mont.*
Amos R. Newcombe, *Kingston, N. Y.*
Donald W. Volkman, *West Somerville, Mass.*
G. E. von Busse, *Short Hills, N. J.*

Vicente Caldas B., *Cali, Colombia*
Thomas F. Kehl, *Santa Ana, Calif.*
Y. E. Ma, *Hong Kong*
Manuel Palavicini, *Mexico City, Mexico*
Mrs. Elizabeth Smith, *Toledo, Ohio*
A. G. Staley, *Kowloon, Hong Kong*
Russell F. Harris, *New York City*
David M. Lenz, jr., *Rydal, Pa.*
Lt. Col. William C. Hornsey, *Tulsa, Okla.*
Capt. John W. Kell, *Roswell, N. M.*
Lt. C. M. Cochrane, USN, *FPO, San Francisco, Calif.*
Benjamin B. Crocker, *Boston, Mass.*
Carl Drischel, *Cincinnati, Ohio*
Adam H. Kraus, *Detroit, Mich.*

John L. Anderson, *Boston, Mass.*
Miss Cecilia G. Curry, *New York City*
Oakley V. Haight, jr., *New York City*
A. B. Oakleaf, *Clinton, Iowa*
E. Urban Palmgren, *Chicago, Ill.*
M. S. Reeves, *San Diego, Calif.*
James B. Robertson, *Bell, Calif.*
Gilbert Shafkino, *Detroit, Mich.*
Earl N. Anderson, *Spencer, Iowa*
Rolando A. Diaz, *Habana, Cuba*
Hazel Greenwald, *New York City*
Earl A. Kaylor, *Brooklyn, N. Y.*
R. M. Linder, *Salem, Ohio*
W. H. Towers, *Pasadena, Calif.*
Jean-Paul Bernier, *Sherbrooke, Canada*
Louis Rosset, *Chicago, Ill.*
Otis A. Stoker, *Fort Worth, Texas*

George K. Agnew, *Milford, Mich.*
Eigil Bergendahl, *Manhasset, N. Y.*
Harold W. Garvin, *Seattle, Wash.*
Joseph Gellis, *Stratford, Conn.*
Ernest Knight, *Brooklyn, N. Y.*
Henry J. Kranz, *Hobart, Ind.*
William M. Riddick, *Houston, Texas*
James B. Russell, *Toronto, Canada*
Cpl. P. C. Shinas, *Long Island City, N. Y.*
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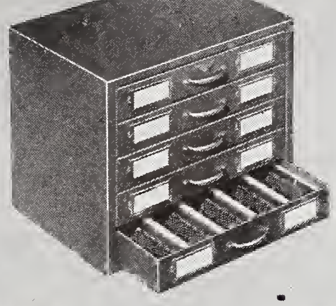

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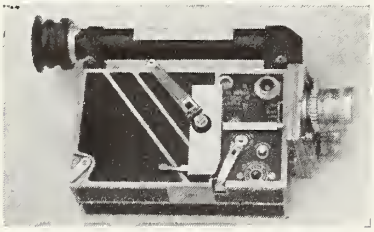

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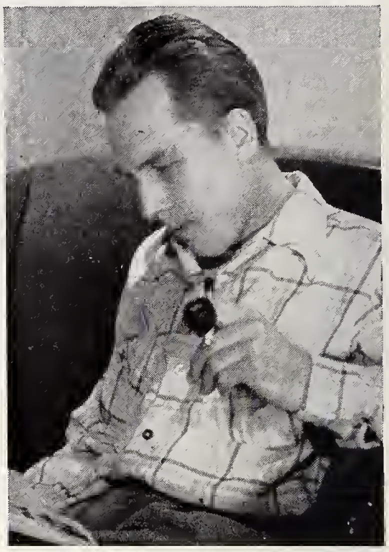
Closeups—What filmers are doing

Our sincere congratulations are extended herewith to members of the League honored at the recent Detroit convention of the Photographic Society of America, ACL's brother organization in the still-photo field.

Named a Fellow of PSA was Frank E. Fenner, ACL, who probably is better known as Frank E. Fenner, editor of *Popular Photography* in New York City. Among the Associates named by PSA were Charles J. Carbonaro, FACL, erstwhile of Cambridge, Mass., Marguerite E. Kyle, ACL, of Columbus, Ohio, and Mrs. Warner (Emma) Seely, ACL, of Cleveland.

Frank Fisher, ACL, of New York City, dropped by the other day to show us his handsome Honour Diploma, received recently from Johannesburg, South Africa. His 8mm. Kodachrome film, *Magical Trip Through Florida*, was among the winning entries in the 15th Annual South African Salon of Photography, Cine Division. The competition is sponsored by the Johannesburg Photographic & Cine Society, ACL.

Armando Valle-Toledo, ACL, visited the League's offices this summer, with his two handsome young sons in tow, Armando, jr., and Luther. We looked at his films and talked about his native Puerto Rico. He is on a month's vacation in the States with his wife, children and a Kodak magazine camera. Washington, New York City and Niagara Falls were on their filming schedule. Mr. Valle-Toledo said he would be very happy to meet and help any ACL members traveling down Puerto Rico way. You may secure his address from the League.



WILLIAM R. HAMPE, ACL, proprietor of Myrt & Bill's Drive-In at Mount Prospect, Ill., relaxes after "a hard day at office."

If you are driving out the west shore of Lake Michigan—on your way from Chicago to, say, Woodstock, Ill.—make a note to stop by Mount Prospect and ask for Myrt & Bill's Drive-In. It's at No. 302 on the N. W. Highway. There, in a trim brick building and behind a gleaming, stool-lined counter, you are likely to find William R. Hampe, ACL, the proprietor and a League member for little less than a year.

"My wife and I have this," Bill writes, "and we also have a little girl named Susan and she is five years old. At the Drive-In we specialize in New York-Style Hot Dogs, Hamburgers and Bar-B-Q's."

During his off hours there is no question either of Hampe's specialty. It is Photography, in several phases. "I have been a still-picture amateur," he says, "for the past 15 years. Started with black and white movies right after the war, but about 6 months ago I switched to color with a new Bolex H-16. My still equipment now includes a Stereo Realist, a Bolsey 35mm. Reflex and a TDC slide projector. With these three I can cover almost everything."

With all that, Bill had a hard time scraping up a snap of himself—at our request. Sent us two swell shots of the Drive-In (wish we could print 'em); but we still think that people are more interesting than places.

If you can disentangle your attention from the attractive archer, we should like now to introduce Dr. Keith Vyden, ACL, author in this issue of *Australia Reporting!* He's the man half hidden behind the Cine Special, and the film in production here was Dr. Vyden's

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KEITH VYDEN, ACL, author of *Australia Reporting!* in this issue, is the one we want you to look at here. The determined Diana is Betty Dawes, top Australian model.

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sport short, *With Bow and Arrow*, which he completed only last year.

Vyden's interest in amateur movies goes back a good twenty years, includes a Filmo 70-D (besides the Special), fifteen years of membership in the Australian Amateur Cine Society (at Sydney) and for the past five years membership in ACL. He is a member of the governing committee of AACS, the Society's official correspondent to the publication *Film Monthly* and an experienced reviewer of both commercial and amateur substandard films.

We are pleased to present in MOVIE MAKERS his authoritative survey of the amateur film movement in Australia. (Vyden's doctorate, by the way, is in dental surgery, just in case you were curious.)

ANY of you amateurs know who the first movie maker was? Well, there's a man here (Earle G. Heyl, of Baltimore) who says flatly that it was his father—name of Henry R. Heyl.

"On the evening of February 5, 1870, in Philadelphia," writes Mr. Heyl *fils*, "he (Mr. Heyl *père*) supplied a part of an entertainment before a large audience in a theatre autditorium. He projected onto a screen pictures of persons in motion made from photographs of human beings. This was the world's first showing of such projected pictures."

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8 CLUBS 16

ANNUAL OUTING of the Brooklyn Amateur Cine Club, ACL, brings many to estate of J. T. Fox, ACL.

Los Angeles A feature of the October meeting of the Los Angeles Cinema Club was a screening of *Man of Aran*, produced by the late great master of the genre film, Robert Flaherty, and presented by Bill Jordan, consultant on non-theatrical film problems at U.C.L.A. On the same program a talk on *Composition in Motion* was delivered by John Mahon, also of the U.C.L.A. staff, and a group of slides by Irene and Jack Mann on the subject, *Africa Today*, was screened.

Okla. elects H. R. Jenson became president of the Movie Makers Club, ACL, of Oklahoma City in their recent election. He will be assisted by John Varnell, vicepresident, and Verna Turney, ACL, who continues as secretary-treasurer. H. A. Houston, ACL, retains his position on the board of directors, to which were added the names of Leo Mideke and Mrs. J. L. Glomset, ACL.

Holland By special arrangements, two films from the ACL Club Film Library were screened recently before meetings of several clubs in Holland, starting with a joint session of Haagse Amateur Filmclub and Haagse Smalfilm Liga, both groups of The Hague. The films shown were *Voorlezer's House*, by Frank E. Gunnell, FACL, and *Back to the Soil*, by George Mesaros, FACL. The showings were under the sponsorship of Nederlandse Organisatie Van Amateur Filmclubs, J. A. Rodbard, secretary.

Chicago gala The Associated Amateur Cinema Clubs of Chicago will stage their annual Show of Shows at Orchestra Hall on November 9, at 8:15 p.m. The two-hour program, under the chairmanship of Gerald Richter, will feature *A Tramp Steamer to Trinidad*, by Dr. Gerald Hooper, well known lecturer and photographer, member of the South Side Cinema Club. The other selections will be *Albacore Fishing*, by W. R. Homan, of Edison Camera Club; *What a Life*, by Lou Adams, of the Calumet Movie and Slide Club, and a condensed version of *Many Wings*, by A. C. Kadow.

Ticket sales are under the direction of Conrad Bauer, of the Edison group. They may be purchased directly from any of the associated clubs or at the door. The price is $1.00. Mrs. Alice Koch, of the Chicago Cinema Club, ACL, will be master of ceremonies. Cyril Dvorak, president of AACC, extends a cordial invitation to attend this fine program.

Litzinger's Studio

LONG BEACH CINEMA CLUB, ACL, in California, marks premiere of *Blockie in Holiday Traffic*, highway safety film. Seen (l. to r.) are Earl Everly, Kyle Holmes, Forrest Kellogg, ACL, Phyllis Weethee, Dick Lane, narrator, Warren Nash, ACL, Larry Newberger and Howard Derr.

South Africa The Cape Town Photographic Society, ACL, recently held its annual general meeting, marking the close of its Diamond Jubilee Year, the society having been founded in 1890. In the notes submitted, summing up the activities for the past year, it was abundantly evident that the Cinematographic Section, but five years old now, had contributed its share in making the jubilee year memorable. Of 230 members, 120 belong to the cine division. The list of new officers of the society has not as yet been received.

Westwood notes The September meeting of the Westwood Movie Club, in San Francisco, featured an illustrated lecture by Dr. Mervyn V. Miller, director of audio-visual education at the University of San Francisco. Dr. Miller screened those portions of a recent production of his which were edited out and explained why these parts were not considered suitable in the completed film.

The October meeting was given over to Movie Crafters, of Oakland, who presented a showing of their own 8mm. and 16mm. films.

Merz in Bklyn. George Merz, ACL, presented a program of his films for a meeting early this month of the Brooklyn Amateur Cine Club, ACL. The films shown were *In the Sky over Miami, Along Pioneer Trails, Ringside Seats at Home, Sanibel, A Night on the Desert* and *Havana*. All films have musical accompaniment and narration on wire.

Bay City elects Bay City (Mich.) Movie Makers Club, ACL, elected the following officers for the 1951-1952 season: Eldon Engstrom, president; Star Thomas, vicepresident; Dolores Contri, secretary; Edmund Beaumont, treasurer, and Chester Kelpinski, program chairman.

Hawaii winners George Lai took top 16mm. honors in the second semi-annual contest sponsored by the Hawaii Cinema League, with his film *Magical Lais*. Louis Nakamura, ACL, was second with *Highlights of Aloha Week*. In the 8mm. section Thomas Lum, ACL, placed

DR. EDUARDO SALVATORE, president of the Foto Cine Clube Bandeirante, ACL, in Sao Paulo, Brazil, addresses members at club's second annual contest for amateur films.

first with *The Hawaii National Guard Summer Camp.* Lawrence Iwamoto, ACL, placed second with *Hawaii Paradise.* Judging the contest were Brownie Ku, of the Honolulu NBC-TV station, and Henry Kamibayashi.

Officers for the coming year are Roger M. F. Young, ACL, re-elected president, Garnett A. King, ACL, vicepresident, and Lawrence A. Julian, ACL, secretary-treasurer.

Brazil elects Members of Foto-Cine Clube Bandeirante, ACL, of Sao Paulo, Brazil, have recently elected the following officers: Dr. Eduardo Salvatore, president (re-elected); Dr. Jose V. E. Yalenti, vicepresident; Antonio da Silva Victor, secretary; Manoel Morales Filho, treasurer; Dr. Jacob Polacow, photographic chairman; Dr. Armando Nascimento, jr., motion picture chairman; Aldo A. de Souza Lima, social chairman, and Nelson de Souza Rodrigues, voter.

Toledo outing Members of the Toledo Cine Club, ACL, held their annual picnic in August at the State Park, Wampler's Lake. It was an all-day affair, with the usual happy assortment of attractions, and, naturally, many members came prepared to record the proceedings for posterity.

Ottawa elects The annual election of officers by members of the Ottawa Cine Club, of Canada, resulted in the following board for the coming year: G. A. Grant, president; Arthur Phillips, secretary, and executive members Norman Fee, George Glover and Ken Balharrie. Elizabeth Edwards was unanimously named editor of the club bulletin, *Capital Cine News.*

Buffalo meets The Amateur Cinema Club of Buffalo, ACL, got off to a flying start this season with a screening of Pan-American World Airways' film, *Wings to France.* The second half of the program consisted of a quiz show, TV style, with a panel of judges answering questions hurled at them by members of the audience. Joe Morrison, Ed Denny and George Thomas, ACL, were the judges, while William A. Thomas, ACL, acted as moderator.

St. Louis The first meeting of the new season for the Amateur Motion Picture Club of St. Louis, ACL, saw screenings of *Hawaii,* by E. J. Baumberger, and *Canyon Suite,* by Lon Wadman, as well as pictures of the club's annual picnic and the latest footage shot for the club production on St. Louis. William F. Gross, president, indicates a lively season is in store for the members.

Vailsburg Harry Linken, president, heads the list of new officers for the Vailsburg Cine Club, ACL, of Newark, N. J. Others are Joe Klopak, vicepresident; Hal Glaser, ACL, secretary, and Harry Gardner, ACL, treasurer. Fred Feudale, ACL, and Mr. Glaser are in charge of program arrangements, Walter Strombach, ACL, is publicity chairman and Joe Albert and Joe Dempsey are responsible for the club's equipment.

At least one member's film is presented for open discussion and criticism at the club's weekly meetings. In addition, the club is readying its group production on ceramics for the annual Open House to be held November 27.

Oakland A lively fall program is anticipated by members of the Bay Empire 8mm. Movie Club, ACL, of Oakland, Calif., which meets the second and fourth Wednesdays of

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NEED TIPS ON TITLES?

Benjamin B. Crocker, ACL, author of *Art Work to Order*, outlines and illustrates different systems of easy, animated titling in November

MOVIE MAKERS

every month at Jefferson School. in Oakland. Judging is scheduled on two club contests—one on film improvement and the other the uncut and *unopened* film competition (in which films are not seen, even by their producers, until screened for judging). The audience will act as judges. Titling sessions are planned for two early meetings, and work on editing the club production will be resumed. Visitors are always welcome.

Brisbane winners Announcement reached us recently of the results of the annual competition sponsored by the Queensland Amateur Cine Society, of Brisbane, Australia. The 8mm. winners, in order, were as follows: *Bribie Holiday*, by R. V. Oldham; *The Story of Honey*, by M. Badke; *The Dutch Doll*, by F. Coles; *Springtime in Adelaide*, by Dr. K. Brunnich, and *Saga of the Sea*, by C. M. Jones.

In the 16mm. section the winners were, in order: *Quiet Afternoon*, by K. F. Hall; *Mounted Justice*, by J. B. Steele; *We Travel the Road*, by R. Ward; *Islands of the Sun*, by S. Wardle. and *Grafton, City of Trees*, by J. C. Nicoll.

New Zealand Amateur movie clubs of New Zealand this summer had the opportunity to enjoy screenings of the Ten Best selection of 1948 made by England's *Amateur Cine World* magazine. Participating clubs included Wanganui Amateur Cine Society, Christchurch Movie Club, Auckland Eight Movie Club, as well as film groups in other leading communities. Recent word from these groups indicates the events were of great moment to New Zealand cine enthusiasts and public alike.

Philadelphia The September meeting of the Philadelphia Cinema Club was given over to 8mm. filmers. The following program was presented: *Male Delivery*, by B. H. Tyler; *4th of July, 1950*, by Wm. C. Smith, jr.; *Madalyn's Wedding* and *Florida*, by Gay Bordas; *California*, by George Baker, and *Old Trains*, by Ricky Horton.

Milwaukee Ralph E. Gray, FACL, presented two of his films, *Mexican Melange* and *Glamorous Guatemala*, at a public showing in Milwaukee, sponsored by the Amateur Movie Society of Milwaukee, ACL.

Winnipeg dines The tenth annual dinner of the Winnipeg Cine Club was held last month. The program was made up of four films borrowed from the ACL Club Film Library: *Menemsha*, by Jose Pavon, ACL; *Minnesota State Fair*, by the Minneapolis Cine Club, ACL; *Lend Me Your Ear*, by Erma Niedermeyer, ACL, and *While the Earth Remaineth*, by Frank E. Gunnell, FACL.

Bergen County The Amateur Movie Society of Bergen County, in New Jersey, honored George Merz, ACL, at its September meeting. Mr. Merz, who is moving his residence to Florida this year, was made a life member of the society, of which he has been a regular member for several years, and a wire recording of the presentation was given Mr. Merz at the meeting.

One of his films, *The End of Steel*, an hour-long travelog, was a feature of the evening's program. Club president Fred Feudale, ACL, presided, while program chairman Cy Jenkins, ACL, presented the wire recording to Mr. Merz. Past president Steve Moran, ACL, was in charge of arrangements.

Dayton agenda The current issue of *The Script*, bulletin of the Dayton Amateur Movie Makers Club, ACL, includes a complete listing of events for the coming year. September featured a screening of *Vacation in the Smokies*, by Walter Sherer, and an illustrated lecture on editing by Mervil Anthony. The Harmon Foundation film, *Editing*, was projected.

Coming up are programs devoted to trick photography, gadgets, lighting, continuity, care and preservation of film and the use of filters. The annual dinner and presentation of awards takes place in January.

John H. O'Harra is editor of *The Script*, with E. F. Evans, assistant editor, and Harry W. Bailey, reporter.

New York City The first meeting of the new season for the Metropolitan Motion Picture Club, ACL, provided a varied program of films, led off by *Our Honeymoon*, by S. C. Scheuer, a film on Bermuda. This was followed by *Lake Mohawk Preferred!*, by Leo J. Heffernan, FACL; *Solduc to the Blue*, by Theodore H. Sarchin, ACL, 1948 Ten Best winner, and *Rugged Gaspesia*, by Frank E. Gunnell, FACL.

Officers for the coming season are J. Christian Vogel, ACL, president; Robert M. Coles, ACL, and Raymond Moss, ACL, first and second vicepresidents respectively; Alice L. Burnett, ACL, continuing as secretary, and Ernest Miller, ACL, treasurer.

Chicago winners Othon Goetz, ACL, of the Metro Movie Club, ACL, of River Park, won the Grand Award in the 1951 contest sponsored by the Associated Amateur Cinema Clubs, in Chicago. His film, *From This Day Forward*, was also first place winner in the 16mm. general division. *Boy Magician*, by Art Josephson, of the Chicago Cinema Club, ACL, placed second in this class.

In the 16mm. sound division, William Ziemer, of Metro, captured first prize for *Vacation Gateways*. Margaret Conneely, ACL, also of Metro, placed first in the 8mm. general division with *Wanted—A Grandmother*. In second position of this class was *Magical Madness*, by Al Rus, of the Chicago Cinema Club, who also took first prize in the 8mm. sound division for *Assignment Northwest*.

D. C. meets The Washington Society of Cinematographers, in its first meeting of the new season last month, had as a guest speaker Ernst Wildi, ACL, of Paillard Products, who talked on the subject, *Characteristics of Movie Lenses*.

On the same program was shown *Things You Never See In Pictures*, a collection of professional movie boners deleted from the finished productions; *Squeaky's Kittens*, by Walter Bergmann, FACL, and *The Gannets*, 1950 Maxim Award winner by Warren Levett, ACL.

Buffalo outing A pot-luck picnic was held early last month by members of the Amateur Cinema Club of Buffalo, ACL, at member Joe Morrison's. The program side of the event featured a screening of *The Life and Loves of Stephen Foster*, presented by Fred Hamp, ACL. Also shown were pictures of the club's election proceedings.

Rochester The last meeting of the 8mm. Movie Club of Rochester, N. Y., before the summer recess featured a lecture demonstration by John Hayes, from the Bausch & Lomb Optical Company. Films shown on the program were *My Trip to Europe*, by Harry Groedel, ACL; *In the Hospital*, by Dr. David Eichen, and *Newark Rose Festival* and *Racing in Toronto*, by Albert Heinkel. The club picnic was held the end of July at Powder Mill Park.

Gray in Minn. Ralph E. Gray, FACL, was guest of honor last month at a banquet in the Minneapolis Athletic Club prior to a public showing of his films in that city under the sponsorship of the Minneapolis Cine Club, ACL. Don Charbonneau, ACL, consultant editor of MOVIE MAKERS, was also present. Stanley Berglund, club president, presided. Mr. Gray gave a brief talk after the dinner and projected some of his Mexican films for the enjoyment of club members present. John Lauber, ACL, was in charge of arrangements.

The public screening took place at the Y.W.C.A., where Mr. Gray showed

AN OPEN LETTER

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In titling and editing your 8 and 16mm films a good splicer can be a big help. You will be interested, therefore, in an instrument that simplifies splicing to the point where anyone can make a perfect splice in a matter of seconds - and do it every time. It's the GRISWOLD JUNIOR MODEL - a precision-built splicer with the famous GRISWOLD design features that assure a true square cut on a frame line, accurate film alignment and uniform spacing of perforations on every splice.

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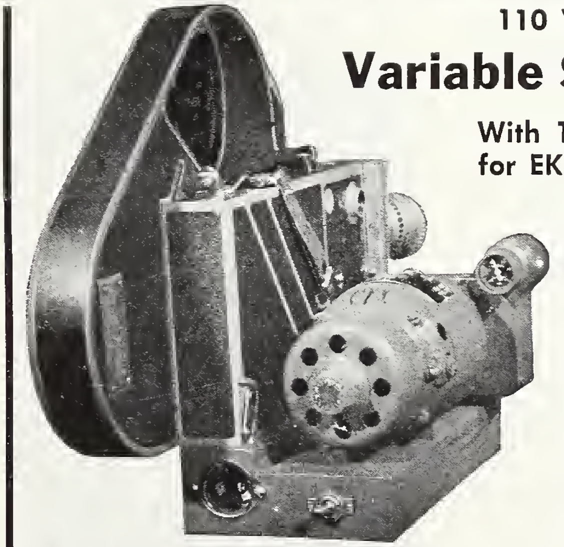

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Then a narrow band of brilliant red, bearing in white, raised letters the word MEMBER, swings across the globe. A second band of red, with AMATEUR CINEMA in white, zooms in from the right and is followed by a third red band, with the word LEAGUE.

A smooth lap dissolve follows, and across the same three red panels appear the words WORLD WIDE ASSOCIATION OF MOVIE MAKERS, in gleaming white letters. These, together with the sphere, then slowly fade out.

There's still more: the trailer. As your film ends, you fade in once more on the slowly spinning earth — and a brilliant red band sweeps diagonally across it, announcing in large white letters THE END.

Cordially,

James W. Moore

JAMES W. MOORE
Managing Director

P.S. 16mm. leaders are 14 ft.; 8mm., 7 ft.—same running time.

If you are not yet a member of the Amateur Cinema League, see the inside back cover of this issue for complete information and an application blank.

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Typical Times in the Tropics, 1946 Maxim Award winner, and *Our Friendly Enemies*, also a national prize winner.

Zoom titles with zooming

[Continued from page 325]

or 15½ inches of 16mm. film. We are now ready for the actual shooting of this zoom effect.

FIELD DEPTH AVOIDS FOCAL CHANGE

But what about the problem of changing focus between the 42 and 24 inch points? My answer was (and still is) to resort to *depth of field.* Referring to a table of such values for the 1 inch lens I was using, I found the following:

FOCUS	f/8	f/11
2 ft.	20-30 in.	19-32 in.
3 ft.	28-50 in.	26-60 in.

There were no depth of field readings for a focal setting of 2½ feet. But from the figures above I reasoned it this way: set the focus at 2½ feet, pour on enough light to stop down to *f*/11, and there will be adequate depth to take care of my far and near limits (42 to 24 inches) of camera operation. So I followed this reasoning; and I was right. The zoomed image was in acceptably sharp focus at all times.

OTHER ZOOM USES

What more is there to say? Perhaps, to make sure that these possibilities are not overlooked, I might point out that this zoom technique can be used on small objects in closeup as well as on titles. There was, for example, an early scene in *Hands Around the Clock* (a 1950 Ten Best winner—*Ed.*) in which I wished to show an alarm clock zooming forward into the consciousness of my sleeping subject. Like the travel transitions, it was a double exposure job— the boy's face in the background and then the clock zooming up. The setup will be seen in Fig. 5, with the camera here at the end of another 42-to-24 inch zoom.

DERBY LINE
VT.
DERBY LINE
VT.

START and finish of travel transition zoom described is seen above.

Or I could remind you that this same titling outfit can be used for zoom shooting in the horizontal position, as in Fig. 6. But all of this will be only of objective interest, unless you have a titler that can zoom—or you build one like mine. So-o-o, perhaps if you twist the editor's arm with a few letters, we can persuade him to ask me for those detailed titler designs.

I'm game, if you are.

The reproduction of sound: 5

[Continued from page 329]

condition probably means there will be little chance that the projector manufacturers will develop magnetic adapters for use with their present sound projectors. It also means that the experimenter and hobbyist should not try to tackle a conversion job on his present optical sound projector. RCA, in creating their unit, expended years of research which the experimenter cannot hope to duplicate.

Furthermore, we have to remember that, especially in 8mm., we have to deal with projection speeds which are slow for good sound. The following table shows at what speed the film passes in front of the magnetic head:

8mm.	16mm.
at 16 fps 2.4"	at 16 fps 4.8"
at 24 fps 3.6"	at 24 fps 7.2"

You can see at a glance that the slow speeds and small available track width of 8mm. film will present quite a problem in storage capacity for sound. However, a sound quality comparable to the picture quality of 8mm. should finally be achieved at 24 frames per second in 8mm. projection.

Tape Supplements Film

Magnetic sound on film, used alone, will not give you all the advantages you have when you buy a tape recorder. With a tape recorder, for example, it will be much easier to integrate your background music from discs on the tape and then, in a final run, to add your commentary while transcribing the taped music on the magnetic film track. A tape recorder also will give you the opportunity to record sound independently for use as background effects and, with some care, to record short passages for lip-sync.

For instance, you may wish to shoot some scenes of baby speaking his first words. While shooting the picture with your camera, you also record the sound on tape. After you have edited your film and are ready to include the voice on your magnetic film track, you will make a few trial and error runs until you get picture and sound of this particular scene in sync. Then you record it. Once you have it recorded, you are safe. The tape recorder, therefore, made it possible to record baby's voice in apparent lip-sync.

A Magnetic Sound Camera?

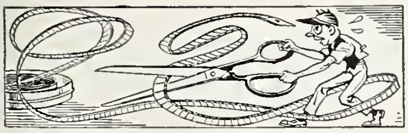
Many movie amateurs believe that the real future of sound movies will be in a single recording system, in which the sound track on the film is magnetized in the camera. The technique of recording sound and picture simultaneously with an optical system requires considerably more technical knowledge than silent filming. A magnetic system, however, is simpler to operate—it is not different from a tape recorder—and should be available in cheaper equipment.

We must not forget, however, that any single-system sound filming necessitates careful planning and exposure, since too many splices may spoil the continuity of the sound. Only advanced amateurs will be likely to accept these requirements, so that the sound on film camera probably will be restricted to this class of filmers.

The ideal combination for the advanced movie amateur should consist of a dual turntable, a tape recorder, a magnetic sound projector and a magnetic sound camera. The average amateur, however, will be well equipped with his turntables, a tape recorder and/or a magnetic sound projector. The tape recorder may be skipped but is extremely helpful.

Thus, if you had in mind the purchase of a tape recorder, by all means go ahead! It's a lot of fun, and the experience you now gain in synchonizing your movies will greatly increase your ability in producing sound movies with the magnetic sound projector you may buy later on.

(Initiated in May Movie Makers, *Reproduction of Sound: 5* concludes this series of articles by Gerard Schoenwald, ACL, on a subject of ever-increasing interest to all aspiring amateur filmers. The editors and the author will welcome your questions or comments relating to this presentation —*J. W. M.*)



Australia reporting!

[Continued from page 319]

latter part of 1950, however, colour film was scarce, which immediately was reflected in the AACS Award Competition of 1951. The ratio was three to one in favor of black and white entries for that year's judging. At present colour stock is more plentiful, so that future competitions should show a predominance of the colour medium again in use.

The processing of Kodachrome is carried out by Kodak's Melbourne (Victoria) laboratory. The time required is quite short; e.g., a film left at Kodak's in Sydney on a Monday generally arrives back processed (via airmail) by the following Friday. Black and white stock is processed by local laboratories in the various capital cities, as are printing and recording of sound on film.

SOUND GAINING SLOWLY

Most amateurs "Down Under"—and I mean by this that group which cannot be regarded as advanced film producers—are content to present their films without sound accompaniment. However, the trend is gradually changing, so that even the tyro is beginning to accompany his movies with a musical background via dual turntables. With the more serious workers, sound and commentary either on film, disc or magnetic medium is here to stay. This refers especially to the competitors in the major Australian competitions. To be sure, for most amateurs the expense of 16mm. sound on film is prohibitive; so that if a sound accompaniment is desired by the producer, the disc or magnetic medium is favored. At present there is twice as much disc as magnetic recording for amateur sound films.

THE CLUB MOVEMENT

Qualitatively, the organized clubs are the backbone of serious amateur movie making in Australia. There are about twenty five of these groups altogether, meeting in State capitals and the larger country centers. Membership in these clubs is increasing yearly, the AACS in Sydney now having an active membership of approximately 300.

Members of our various movie societies communicate with one another freely and often enter interstate annual competitions conducted for the various grades. Representative club activities include, generally, two regular meetings a month, maintenance of an up-to-date library of books and movie periodicals, distribution to members by rental of a varied film library, group production of club films, and, as mentioned, the conducting of competitions.

The blue ribbon competition in Australia is the AACS International Gold Cup competition (open to all amateur

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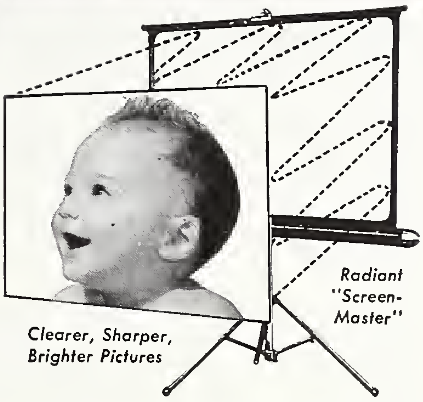

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TRAIL BLAZERS

WHEN you look back on it now, it's a wonder that amateur movies ever got started at all. For there were (you will recall if you read our historical industry survey last December) a number of serious stumbling blocks.

These were (1) the extreme fire hazard of the almost universally used nitrate film base; (2) the expense (and, for the amateur, waste) of the existing negative-positive process, and (3) an apparently unlimited maze of non-standardization in film widths. These latter ranged, for example, from 35mm. through 28mm., 22mm., 21mm., 17.5mm., 16mm., 15mm., 11mm. and 9.5mm. If any widespread acceptance of movies as a personal hobby were to come, something had to be done about each of these three deterrents. And *some*body had to do it.

A solution of the fire hazard problem—the use of acetate film base—was, apparently, known early but not widely employed. For, as long as problems 2 and 3 remained unsolved, the incipient amateur movie industry was loath to accept the added expense of acetate base. And for years problems 2 and 3 *did* remain unsolved.

It required research—and the gamble of failure—if a new film development process was to be created. It required concerted agreement by equipment manufacturers—and another gamble—if a single film standard was to be established. Manufacturers were loath to make cameras without a guaranteed film supply. Film laboratories were equally loath to create a new emulsion without agreement on standards. It was the age-old dilemma: Which, of equivalent antecedents, came first? The chicken or the egg?

Into this apparent impasse there stepped, finally, the three great trail blazers of amateur movies—the Eastman Kodak Company, led by George Eastman; the Victor Animatograph Corporation, led by Alexander Victor, and the Bell & Howell Company, led jointly by Albert S. Howell and Joseph H. McNabb. From Kodak came a promise to research and develop the needed new film process. From all three came an agreement to standardize on the 16mm. equipment gauge. And at that moment—and with those gambles—the hobby of amateur movies was born.

We have been reminded of these historic beginnings by the recent advent at long last of magnetic sound on film. For here, too, there existed a chicken-and-the-egg impasse. Researching the design of a magnetic sound projector would cost money. Researching the methods of successful film striping would cost money too. The proponent of the one product might naturally feel reluctant to move forward without assurance of the other.

It remained, therefore, for new trail blazers to push forward the frontiers in this latest advance of amateur movie techniques. On the record, these trail blazers have proved to be the RCA-Victor Corporation with their projector and the Reeves Soundcraft Corporation with their magnetic film striping. The ultimate importance of magnetic sound on film for the amateur remains to be measured by the future. For the present, however, we believe that both the amateur and the industry owe these new trail blazers a debt of gratitude.

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movie makers), the winners of which have competed successfully in America and England. For example, not so long ago an AACS member, James A. Sherlock, brought international recognition to Australian amateur filming when his 16mm. production, *Nation Builders*, won top award in the annual competition conducted by the American Society of Cinematographers.

KINSHIP WITH AMERICA

However, I do not wish to leave you with the impression that all, or even a majority, of Australian amateurs are enrolled in organized movie clubs and engage only in the production of carefully planned story pictures. For, here in this land of sunshine, thousands of individual movie makers enjoy the hobby in a casual, easy-going way—just as do many of you. They produce—as their fancies and finances dictate—films of their families, their travels and their other interests.

I am sure, however, that both our free-lance filmers and we members of organized amateur movie clubs Down Under feel a kindred spirit with our brother filmers in the U.S.A. We enjoy hugely hearing of your activities through MOVIE MAKERS. In turn, I sincerely hope that you have enjoyed, through this article, hearing of ours.

And please remember. The welcome mat is always out for any members of ACL who may come our way. League headquarters can tell you where to find us . . . Until then, greetings and best wishes from all your fellow filmers Down Under.

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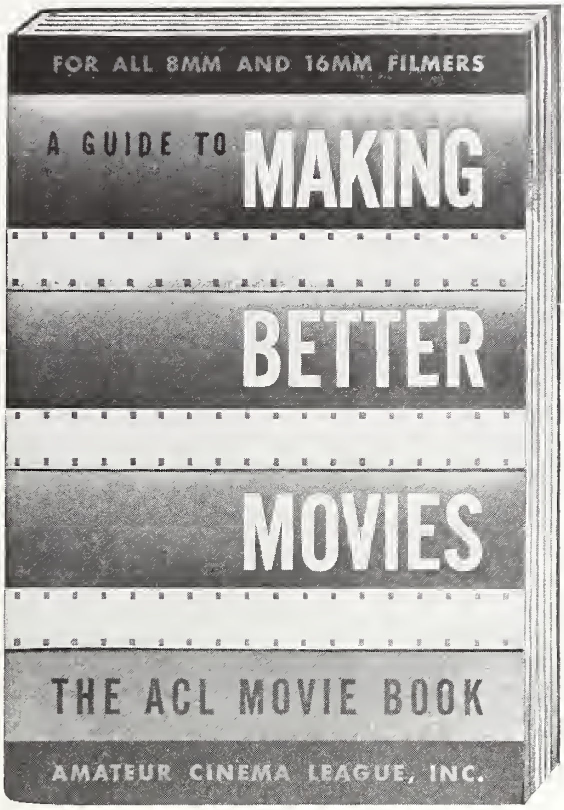

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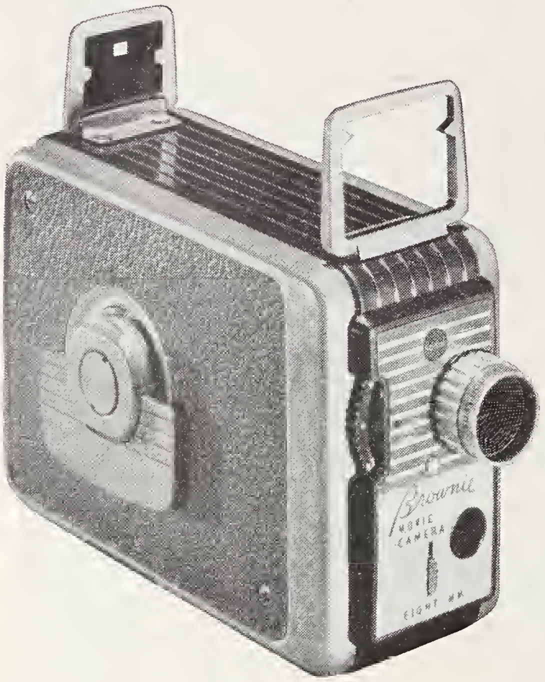

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Look over the details of the five 8mm. cameras shown here. One of them may be just the camera a friend has been waiting for . . . another, the "step-up" camera it's high time you bought for yourself.

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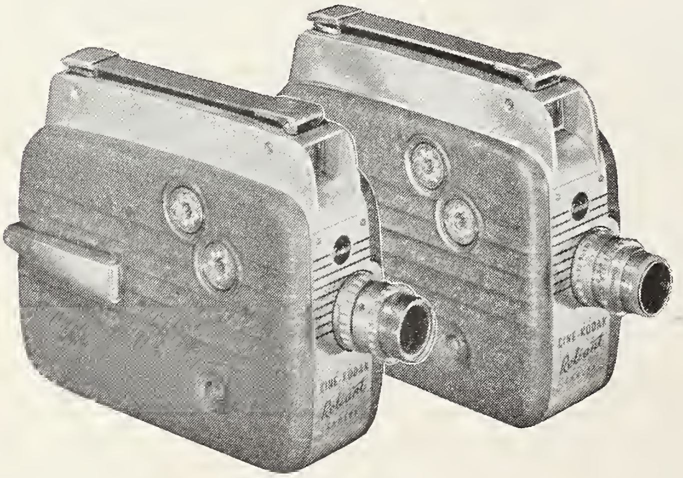

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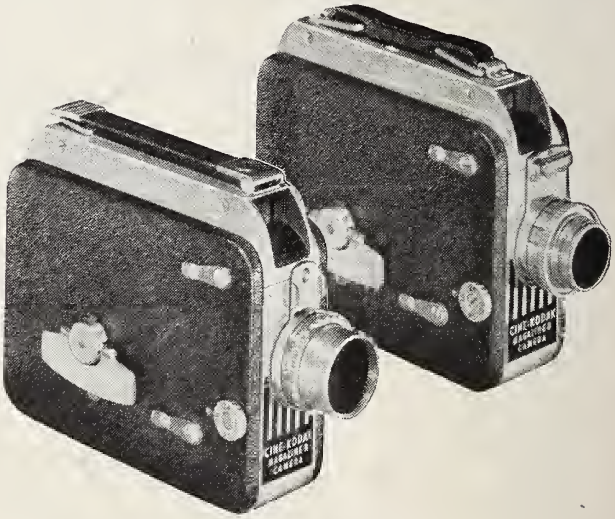

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NEW ACL PIN YOU'LL BE PROUD TO WEAR AND NEW DECALS—NOW AVAILABLE!

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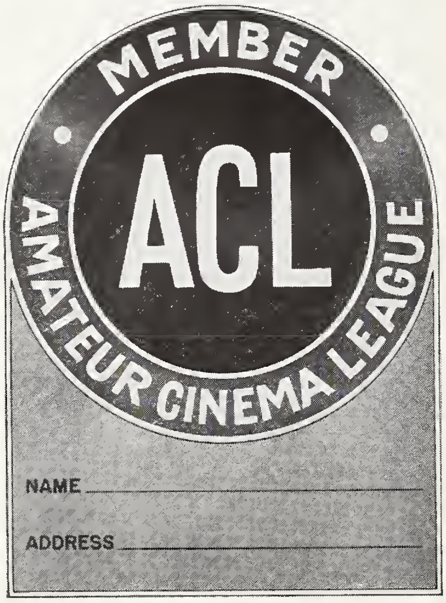
Lettered in gleaming metal* on a center of rich blue and an outer circle of warm red, the ACL pin is one you'll be proud to wear. It's ½" in diameter and comes in two types: screw-back lapel type or pin-back safety clasp. $1.25 each, tax included.



THE NEW ACL DECALS

Similar in design and coloring to the pin, the ACL decals are as practical as they are beautiful. Identify your camera and projector cases, gadget bag, film cans with this proud insignia. 2¼" by 3". $.25 each, or 5 for $1.00.

AMATEUR CINEMA LEAGUE, Inc.
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TO ALL ACL MEMBERS:

Your many letters asking for a membership pin and decals have poured into the League offices ever since the idea was born in the fertile mind of an ACL member.

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No effort was spared in designing and producing the finest membership pin obtainable. It's a handsome insignia (½" in diameter) that you'll be proud to wear. A center of rich blue enamel sets off the letters "ACL," sharply cast in burnished metal.* An outer circle of warm red enamel carries the legend "MEMBER—AMATEUR CINEMA LEAGUE" in the same sparkling metal. But you'll have to *see* this pin to appreciate its beauty . . . We're enthusiastic about its elegance!

Wearing the ACL pin at all times will give fellow members and others the opportunity to recognize you immediately as a member of the world wide association of amateur movie makers—the ACL. You, in turn, will spot other members at home, on location, on vacations, at club meetings, anywhere!

The pin is available in two types: the *screw-back lapel* type for your suit and overcoat, and the *pin-back safety clasp* type suitable for wear on your shirt, sweater, dress, blouse, jacket, windbreaker, etc. You may order one or both types—$1.25 each for either pin.

The decal, carrying out the same rich color scheme of the pin, has many practical uses. Its 2¼" by 3" size gives you ample room to letter in your name and address for identification of your equipment. You can apply it to your camera and projector cases, gadget bag, film cans, on your car or home windows, or any other smooth surface you wish. *Two ACL decals will be mailed to you with our compliments.* Additional decals may be ordered at $.25 each or 5 for $1.00.

With the ACL pin and decals you can now "exhibit" your interest in movie making, making yourself known at a moment's notice to other League members, and having others recognize you as a filmer with standing. I know you'll want to place your order for pins and additional decals—*right now!*

Cordially,

James W. Moore

JAMES W. MOORE
Managing Director

---

*BECAUSE of the Federal ban on all non-defense uses of copper, ACL pins are now gold-plated on a sterling silver base. This has required a slight price increase—from $1.00 to $1.25 each.

JAN 14 1952

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NEW! HOWDY DOODY'S CHRISTMAS!

Here's the idol of millions of kids in a delightful Yuletide comedy — it's all about an overdue Santa Claus, a space ship dash to the North Pole and an awful mistake by Ugly Sam! See Howdy, Clarabell, Buffalo Bob and the whole TV cast make it possible for Santa to bring a Merry Christmas to children everywhere!

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Here it is, the fast and furious fight highlight of 1951 — the rugged battle for the Middleweight Championship of the World. Own a ringside seat for the most talked about fight in years!

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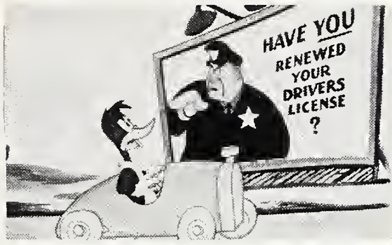
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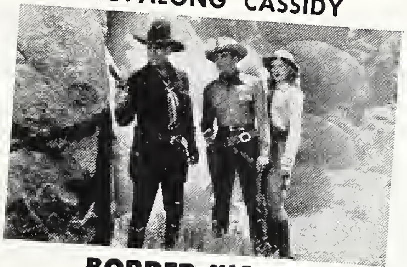

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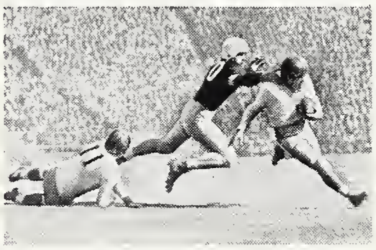

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MOVIE MAKERS

THE MAGAZINE FOR
8mm & 16mm FILMERS
Published Every Month by
AMATEUR CINEMA LEAGUE

November
1951

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JAMES W. MOORE
Editor

DON CHARBONNEAU
Consultant Editor

ANNE YOUNG
Advertising & Production

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CHANGE OF ADDRESS: a change of address must *reach* us at least by the twelfth of the month preceding the publication of the number of MOVIE MAKERS with which it is to take effect.

TO ALL MAGAZINE CAMERA OWNERS!

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The Reader Writes

This department has been added to Movie Makers because you, the reader, want it. We welcome it to our columns. This is *your* place to sound off. Send us your comments, complaints or compliments. Address: *The Reader Writes*, Movie Makers, 420 Lexington Ave., New York 17, N. Y.

WHITE LEADER NEEDED

Dear ACL: Do you suppose the League or some good members of it could aid me and another member of our little Cine Circle?

We would very much like to have some 16mm. white leader to facilitate threading our films, but we cannot obtain it here. Processed film in England is returned with only a very short black leader.

Would it be possible, therefore, for the ACL to collect, say, 100 feet of white leader from members in the United States who may have unwanted lengths of it in their junk boxes?

Cyril Rogers, ACL
London, England

ACL headquarters will be very glad to collect *and ship* to member Rogers in England any amount of white leader sent to us for that purpose.

STANDARDS FOR MAGNETIC SOUND

Dear ACL: The introduction of the RCA magnetic sound projector, first announced to the filming fraternity in September Movie Makers, will more than likely prompt other manufacturers to rush *their* equipment on the market. With this thought in mind, and before there are a dozen different types of equipment being offered, it is my belief that we amateurs should make our voices heard right *now*—in a demand for *standardization!*

There are four different places on 16mm. double-perforated stock where a 25 or 30 mil magnetic track could be placed: outside the sprocket holes on either edge, or between the picture and the sprocket holes on either side. Thus, if history repeats itself—and it usually does—it shouldn't be long before there are four different types of magnetic sound projectors on the market.

The solution I have in mind for this problem demands first that all magnetic projectors be designed to scan the track in one film-position only—on the inside edge where optical tracks now are. Second, the projector must permit either the adjustment or interchangeability of recording and scanning heads. In this way, the amateur could then own one projector and two heads—one for the 100 mil stripe for new films shot on single-perf stock, the other for the 25 mil stripe to be added to existing double-perf films.

While this plea voices the pipe-dreams of but one amateur, I sincerely hope that the basic idea of standardization is being considered by the manufacturers.

Carl E. Pehlman, ACL
Ashton, Iowa

While, for obvious reasons, it has been impossible for Movie Makers to check the problems of standardization with all of the manufacturers now actively interested in magnetic sound, it is our estimate that these problems will be solved approximately in accord with Mr. Pehlman's two recommendations.

Certainly, there can be little doubt about the placing of the magnetic stripe—whether 25 or 100 mils in width. It will be carried on the inside edge of the film, currently standard for the optical sound track. Why? Because all SOF projectors are already designed in that manner, as well as a number of single-claw and single-sprocket silent projectors. As for the exact placing of the 25 mil track on that edge (inside or outside the perforations), it seems likely—because of better sound reproduction—that it will go inside.

On query, sound experts tell us that Mr. Pehlman's suggestion of an interchangeable scanning head—for the 25 mil and the 100 mil stripes—could be followed design-wise without too much trouble. This was, in effect, the solution for playing standard and micro-groove recordings, via a reversible cartridge equipped with 3 mil and 1 mil needle points, respectively.

MOST GRACIOUS

Dear ACL: This summer, finding ourselves in the San Francisco Bay area, we took the invitation by Mrs. Betty Stefenel (June *Closeups*) at its face value. And I'm mighty glad that we did. For we passed a delightful evening at San Mateo with the Peninsula Home Movies Club, where Mrs. Stefenel and all the others were most gracious.

Glen H. Turner, ACL
Springville, Utah

BOAT FOR SALE

Dear Mr. Moore: That "cool, brief card" item you ran in August *Closeups* on my then intended river trip through the Grand Canyon sure got me the "business" among the boys around Salt Lake City. But, since you were kind enough to wish me luck on the trip, here is a brief report on *Grand Canyon Voyage*.

AL MORTON, FACL, known to his Grand Canyon comrades as "Brush Face," is at the helm of his boat, *The Movie Maker*, on quiet stretch.

That we got through okay should be obvious from this letter. But the production of this picture was the most difficult job I have ever tackled. No matter what we would try to do or plan, the river had the supreme say over what we would film and how we would film it. A large percentage of the most spectacular stuff couldn't even be approached, much less filmed. It was a case of "Batten down the hatches and just hang on!"

Another thing, we got a little behind schedule when we found the body of a young man who had been lost some two weeks and 143 miles earlier in the Glen Canyon. The Colorado seldom gives up its dead; but we did manage to give him a decent burial as far above high water as the cliffs would permit. A sombre business and no pictures, naturally!

Later, somehow, we left behind two of our metal storage boxes. One contained only money belonging to one of the boatmen; but the other contained practically all of our materials for boat repair. Since we were right in the middle of the granite gorges, with a great number of dangerous rapids still ahead, such a loss could easily be a matter of life or death. Consequently, we made a supreme effort to recover them—but failed. The attempt cost us the motor which was to tow all three boats across Lake Mead to Pierce's Ferry. So, at the end, we had to row it.

But it was a great trip, no matter what! And after four years I have achieved at last my ambition of running the Grand Canyon of the Colorado. . . . By the way, now that it's all over, does anyone want to buy a handmade and only slightly battered cataract boat?

Al Morton, FACL
Salt Lake City, Utah

GLOW AND SPARKLE

Dear Friends: Enclosed is my check for $5.00 for which please send me five 8mm. ACL leaders. Little did I dream when I started this interesting hobby about a year ago that I would require more than five leaders for a long time to come. Now I find myself with more than eight 400 foot reels.

In all humility, I must say that the *leaders* give the real glow and sparkle to my amateur efforts in filming and editing.

Henry M. Alarid, ACL
Gabbs, Nev.

THE SWAP SHOP

In this column MOVIE MAKERS offers its readers a place to trade items of filming equipment or amateur film footage on varied subjects directly with other filmers. Commercially made films will not be accepted in swapping offers. Answer an offer made here directly to the filmer making it. Address your offers to: *The Swap Shop, c/o* MOVIE MAKERS.

CHICAGO SOLDIER WANTS

DEAR FRIENDS: Which member can supply or film on special assignment 16mm. monochrome or color footage on places I visited during the late war? These include Casablanca, Algiers, Oran, the Suez Canal, Port Said, Suez, Aden, Bombay and Calcutta.

In exchange I can offer raw stock, other photographic materials or cash. And . . . any member planning to visit the International Trade Fair to be held in Chicago in March is a welcome guest of mine.

H. R. SCHRAMM, ACL
7941 S. Halstead Street
Chicago 20, Ill., U.S.A.

AH, HOLLYWOOD!

DEAR ACL: Would any of your readers be willing to sell or trade 16mm. color scenes of Los Angeles at night from the hills of Hollywood near the Sunset Strip?

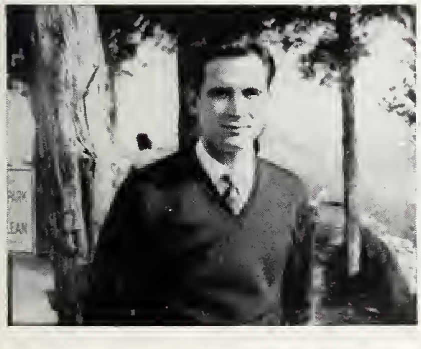
ERNEST H. SIEGLER, ACL
4190 Silsby Road
Cleveland 18, Ohio

FARAWAY PLACES

DEAR FELLOW FILMERS: As I have always been interested in faraway places and what other members are filming there, I would like to correspond with others in the following places: British East Africa, the Belgian Congo, the West Indies and Iceland.

I am an 8mm. filmer, thirty one years old and unmarried. Enclosed is a recent snapshot.

JACK STONE, ACL
4134 Federer Street
St. Louis 16, Mo., U.S.A.



JACK STONE, ACL, of St. Louis, Mo., who invites correspondence from faraway places.

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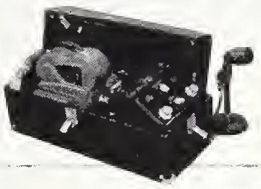

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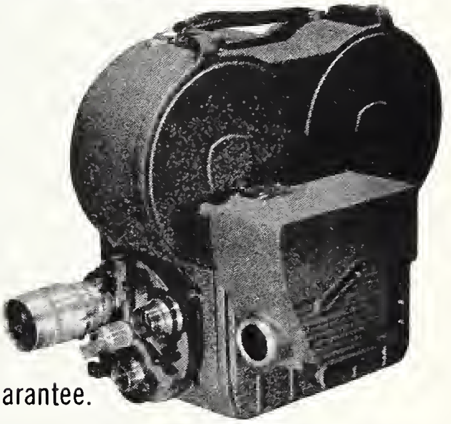

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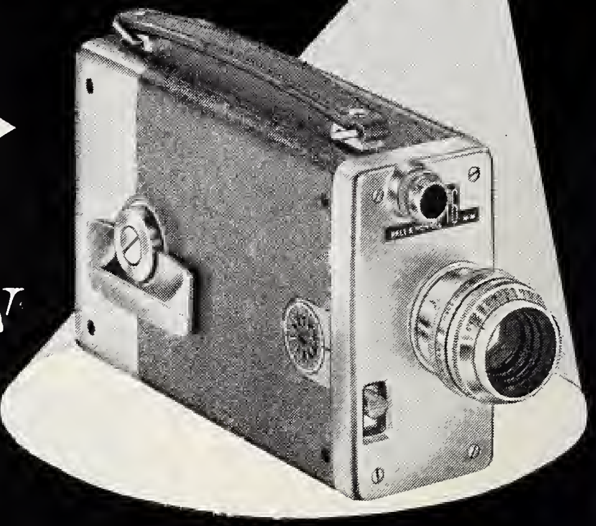

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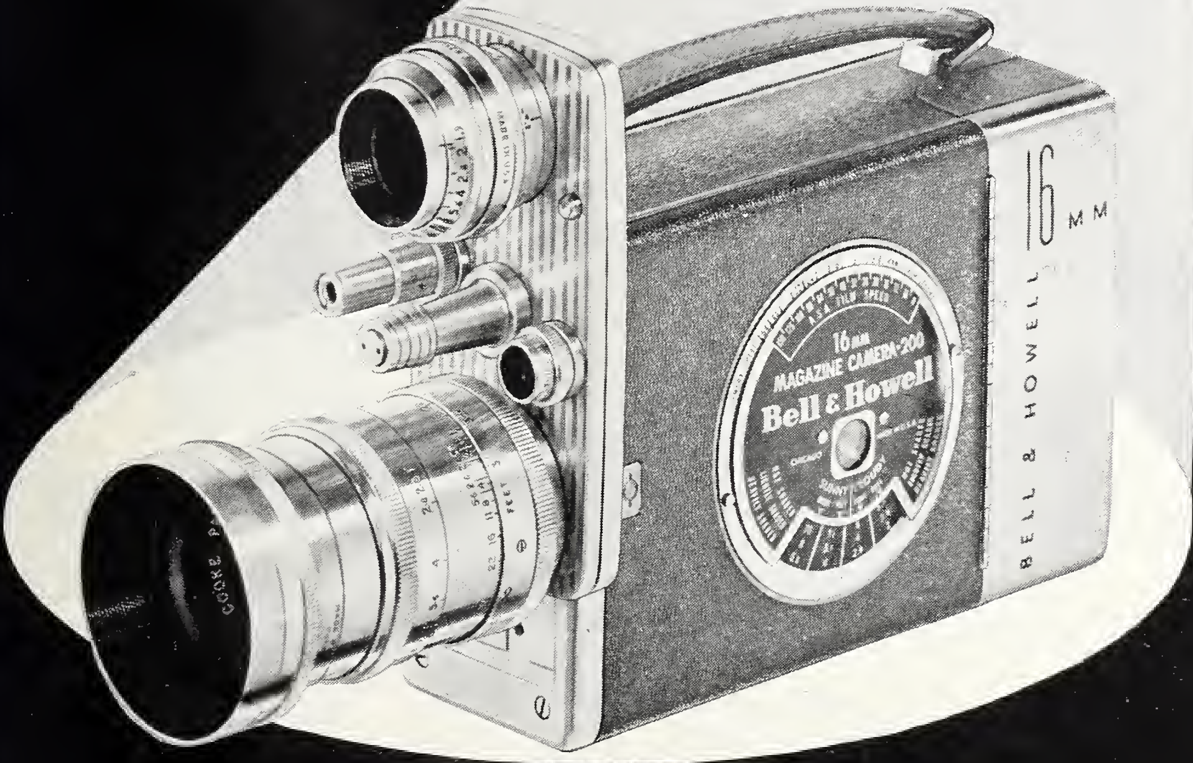
The smartly styled "200" features a rich gray scuff-proof finish with satin chrome trim. It loads quickly with a magazine of 16mm film . . . has 5 precisely calibrated speeds (including true slow motion) . . . a film plane mark . . . full 12½-foot controlled film run . . . convenient ratchet winding . . . continuous run lock and single frame release . . . is equipped with a new, versatile, built-in exposure guide . . . finest 1" f/2.5 Filmocoted lens that can be quickly interchanged with other lenses . . . and a positive viewfinder. Like all Bell & Howell cameras, the new "200" is guaranteed for life.

CAMERAS!

. . . ***and what cameras!*** Here, at last, is beauty of design in a movie camera . . . *equal* to the craftsmanship and operating performance represented by the Bell & Howell name! Examine the rich styling of this brand new Bell & Howell "200"—compare it with any other make *feature for feature.* You'll *know* that here is the camera of cameras in the 16mm field.



The Swifturn turret model has all the features of the single lens "200" . . . plus the versatility of lens and matching positive viewfinder that rotate simultaneously and instantly.

ACTION!

Now is the time to take action . . . to *see* this new "200" at your camera dealer's . . . to *choose* this award-winning camera for your very own . . . to *make* it the number one gift this Christmas for your favorite person. Remember, liberal terms and trade-in are offered by most dealers.

You buy for life when you buy Bell & Howell!

"PROFESSIONAL JUNIOR" Camera Equipment...

... the most versatile and dependable camera accessories available for those who prefer the finest.

Standard Tripod Base and Collapsible Adjustable Metal Triangle

Interchangeable—Removable Head Tripods

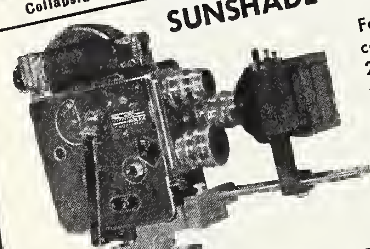
FRICTION TYPE

Handles 16mm. EK Cine Special with or without motor; 35mm. DeVry; B&H Eyemo with motor and 400′ magazines and all 16mm. hand-held cameras. Head is interchangeable with the Gear Drive head. Both types fit "Professional Junior" standard tripod base, "Hi-Hat" and "Baby" all-metal tripod base.

GEAR DRIVE

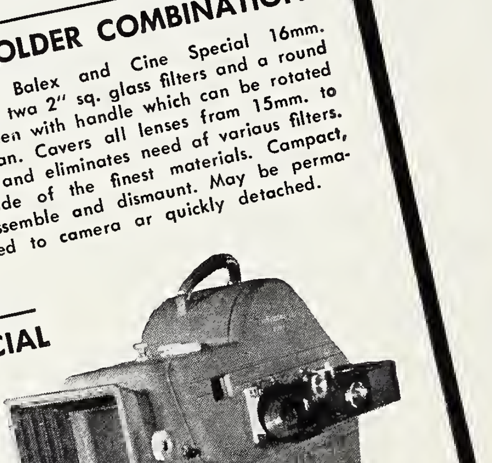
The head, made of Dow Metal magnesium, weighs but 5½ lbs. and is interchangeable with the Friction type head. It handles all types of cameras. Snap-on metal cranks control pan and tilt action from both sides. Worm-driven gears are Gov't spec. bronze.

SUNSHADE & FILTER HOLDER COMBINATION



For use with Bolex and Cine Special 16mm. cameras. Holds two 2″ sq. glass filters and a round 2½″ Pola Screen with handle which can be rotated for polarization. Covers all lenses from 15mm. to 6″ telephoto and eliminates need of various filters. Precision made of the finest materials. Compact, simple to assemble and dismount. May be permanently affixed to camera or quickly detached.

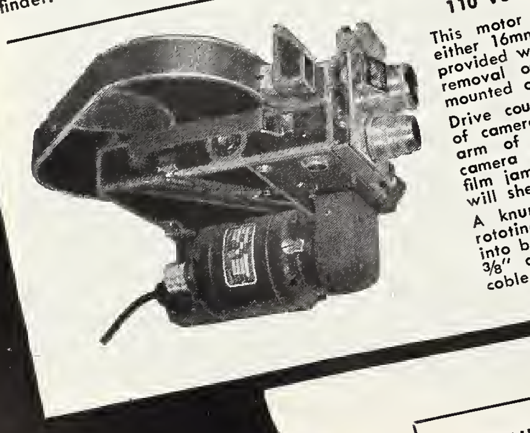
BLIMP for EK 16mm. CINE SPECIAL



This Blimp constructed of Dow Metal magnesium, is thoroughly insulated to afford absolute silent operation. Exclusive features: Follow focus mechanism permits change of lens focus while camera is operating in blimp. Blimp takes synchronous motor drive which couples to camera. A dovetail bracket is provided to mount an erect image viewfinder.

SYNCHRONOUS MOTOR DRIVE

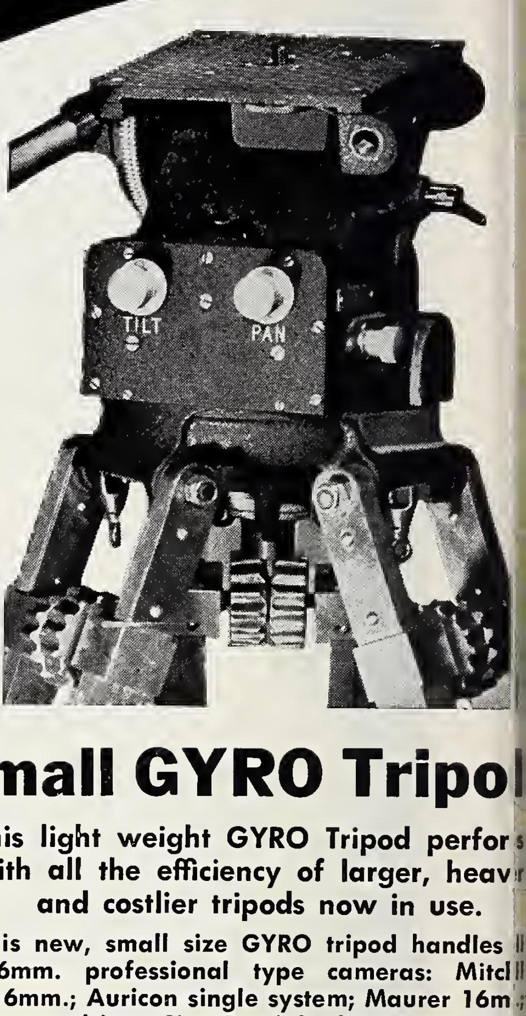
110 Volt A. C., Single Phase, 60 Cycle



This motor will run in synchronization with either 16mm. or 35mm. sound recorders. It is provided with mounting platform which permits removal of magazine while camera remains mounted on motor.

Drive coupling attaches to single-frame shaft of camera and is mated to spring-steel drive arm of motor gear box. This assures that camera mechanism cannot be damaged if a film jam occurs as the spring steel arm drive will shear. This is easily replaced.

A knurled knob on motor armature permits rotating for threading. "On-Off" switch built into base. Platform base threaded for ¼″ and ⅜″ camera tie-down screws. Rubber covered cable with plugs included.



Small GYRO Tripo

This light weight GYRO Tripod perfor with all the efficiency of larger, heav and costlier tripods now in use.

This new, small size GYRO tripod handles 16mm. professional type cameras: Mitc 16mm.; Auricon single system; Maurer 16m motor-driven Cine Special; also 35mm. mot driven Eyemo with 400′ magazine. It featu *Super Smooth Pan & Tilt Action.*

Positive pan-locking knob. Tilt locking lev Quick wrist action locking knob for leg hei adjustments. Pan handle can be inserted a different positions on tripod head for operat convenience or extreme tilt work. Legs are h maple specially treated and warp resist Tripod head is Dow Metal magnesium c aluminum. Built-in spirit level. Swivel tie-do rings. Platform can be equipped for eit ⅜ or ¼ in. camera screw.

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HOW DISNEY DOES IT

FRED C. ELLS, FACL

WALT DISNEY, creator of such masterpieces as *Snow White and the Seven Dwarfs, Fantasia, Dumbo, Bambi, Pinocchio* and *Alice in Wonderland,* has long been known wherever motion pictures are shown. But, ultimate as it was in quality, known for one product only—the animated cartoon. It was rather surprising, therefore, to learn that the Disney Studios had taken up a side line, the True Life Adventure series. It was, perhaps, less surprising that their first two releases, *Seal Island* and *Beaver Valley,* won Academy Awards.

When I saw these pictures in private previews at the Disney Studios, I was tremendously impressed with their values as entertainment, instructive nature studies and, above all, their inspiring lessons to ambitious movie amateurs. Now that *Nature's Half Acre,* third in the series, is completed and released, I feel it a pleasant and even urgent duty to report on them to my fellow members in the Amateur Cinema League.

For here is something new out of Hollywood—or to be more precise, out of Burbank—and that something is right down the amateur's alley. These pictures, although you see them in 35mm. Technicolor, came from 16mm. cameras. And *Nature's Half Acre* was shot entirely by photographers who are not in any sense professionals in Hollywood terms; some are pure amateurs in *any* terms. Further, except for the time-lapse sequences, no equipment was used that is not generally available to all of us.

For the benefit of those who may not as yet have seen any of the True Life Adventure series, *Seal Island* is the story of fur-seal family life on the Pribilof Islands. It starts with mood shots of the islands, shows the arrival of thousands of males from the open ocean, their savage fights to establish squatter rights to beach lots, the arrival of the females and resulting triangular complications, and finally the rearing of the young pups, including their first swimming lessons. The picture is closely integrated and full of action—some of it ferocious, some tender and all of it fascinating. Its locale and subject matter, of course, are far from the amateur's orbit.

With the second film, *Beaver Valley,* I was entranced and amazed. As long ago as 1932 I spent a summer on the northern reaches of the Androscoggin River, in New Hampshire, hunting beaver with a 35mm. Eyemo. (That was before the days of Kodachrome.) But in spite of endless hours of watching, I was able to get shots only of beavers swimming and, occasionally, the tremendous slap of a beaver tail, as one of the great rodents crash-dived. Beavers were plentiful, but I never saw one out of water.

ALFRED AND ELMA MILOTTE, husband-and-wife camera team working in 16mm. Kodachrome for Disney True Life Adventure series.

Yet in *Beaver Valley* you see the critters not only swimming, but also at work falling trees, driving logs and building dams—all in delightful color. There are even underwater shots of the beaver! When viewing the picture the first time, I was sure that the film had been made under controlled conditions; i.e., with the animals in captivity. But I am now assured such was not the case. For the Disney Studios insist that any True Life material used by them must be uncontrolled and absolutely authentic. No trick shots, double exposure, or false emphasis in editing is tolerated. No question of time or expense arises, for if it did no photographer could ever produce such a picture as *Beaver Valley.*

Both *Seal Island* and *Beaver Valley* were photographed by a husband-and-wife team, Alfred and Elma Milotte. These two, since their marriage at Ketchikan, Alaska, in 1934, have spent much of their time in the Canadian Northwest, filming the wild life of the sub-Arctic—bear, moose, caribou and mountain sheep and goats—for scientific and entertainment purposes.

When the Milottes received the assignment to do the beaver film, they first searched the libraries for what little they could find out about beavers and their habits. Finally, it was decided to take the picture in Montana, about twenty miles from Anaconda. Here they found a series of beaver-made ponds pictorially satisfactory. They moved their trailer to a nearby camping spot in late spring and spent four months there.

Now beaver are timid folk, not at all susceptible to direction. If you want beaver pictures, you have to know beaver habits intimately. Aided by the Montana State Forestry experts, the Milottes found out that beaver have their own ideas about working hours. They loaf around the house until the sun is nearly down, and then do a little preliminary scouting to see if there are any strangers in the neighborhood before get- [Continued on page 376]

"Down the amateur's alley," states our West Coast correspondent, in the first of two reports on the Disney True Life Adventure series

CAPTIONS THAT CLICK

BENJAMIN B. CROCKER, ACL

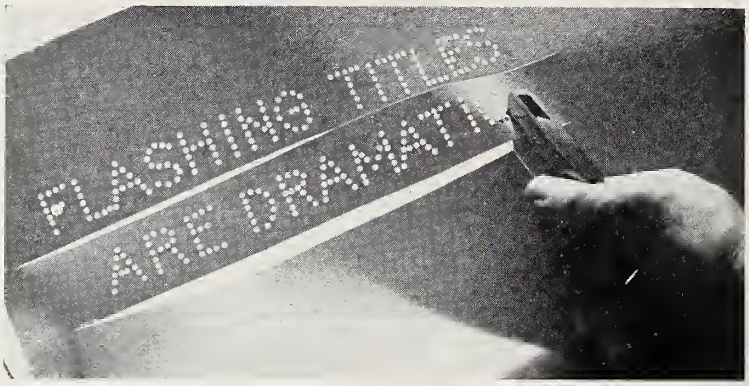


FIG. 1: A lighting manipulation, the flashing, or on-and-off, title is effective simulation of marquee in titling ice show and circus pictures.

MOVEMENT, as any writer on the movies will tell you, is the true essence of the motion picture. There is no intention here to quarrel with this cliché. But we would like to raise a question: If movement is so important in pictures, why should it not be equally important in titles?

To put the problem another way: Why is it that we so seldom see any movement in amateur-made titles? Our guess is that few filmers realize how *much* movement is possible without the technical facility of frame-by-frame camera work. Have *you* felt that way? If so, you've been overlooking the opportunities in what I've come to call "continuous titles."

CONTINUOUS TITLE TRICKS

By continuous titles I refer to those captions involving motion which can be produced while the camera is running. They involve no frame-by-frame facility or other advanced technical equipment. They can be produced as easily and swiftly as a non-moving title—once the required setup is made. And even the setups are essentially simple—and often a lot of fun.

The basic objective of continuous titling, then, is to move the title elements in the desired fashion without being seen by the camera. One could, of course, move the title elements by pushing them with a stick or a finger; but the effect would be distracting, if not downright ludicrous. Besides, there are many physical means which may be employed to move the title elements which will either be invisible or lie outside of the camera field.

For convenience in discussing continuous titles, the material will be divided into three sections: (A) lighting manipulations; (B) optical manipulations and (C) physical manipulations.

LIGHTING MANIPULATIONS

One of the most obvious and easy ways to obtain motion in a title is by lighting variation. The light source may be moved, for example, in a title relating to sunrise to simulate the creeping shadows of early morning light. Or a sea voyage title might be lit by a bulb swinging slowly in pendulum fashion, to suggest the shifting lights and shadows as the ship rolls.

One of the most intriguing light manipulations is the flashing, or on-off effect. A typical example is the marquee title, simulating numerous light bulbs, which can be made as follows: First sketch out the lettering on heavy paper, indicating by crosses the exact location of each bulb forming the letters. The paper is then slit directly below each line of the title and the bulb marks are punched out with a ticket punch, as shown in Fig. 1. The slits in the title are then sealed up with adhesive tape so that only the "bulbs" will pass light. To film the title, center the camera on the lettering and flash on and off a uniformly diffused light behind the title while the camera is running. (The title stand, described in Part I of this series, is particularly well suited to accomplish this effect, since the lighting is well diffused and the control switch is readily accessible.)

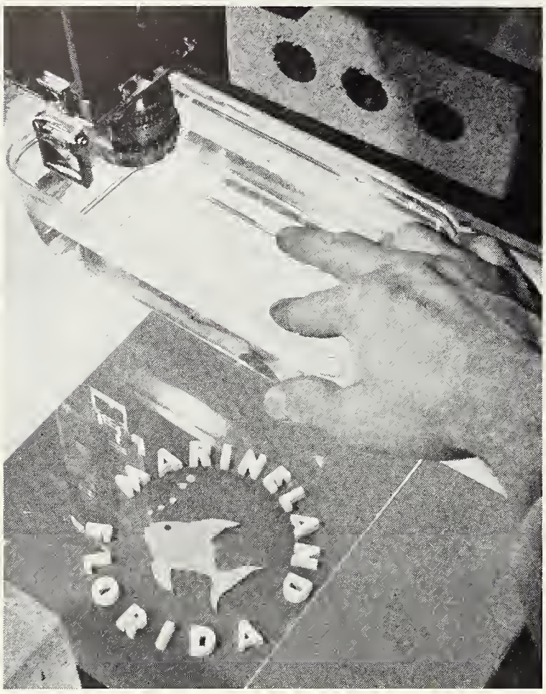


FIG. 2: Brilliantly conceived, this optical manipulation roils water surface for easy fade or dissolve.

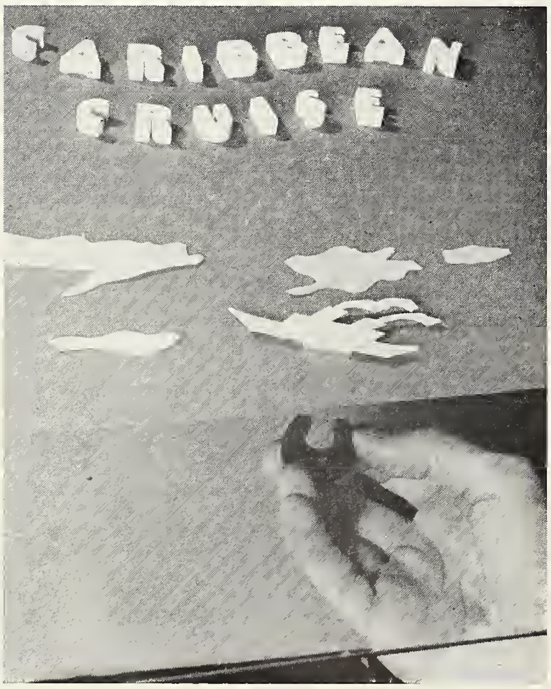


FIG. 3: Here a magnet, moved under a ship cutout on iron, traces inter-island course of pleasure cruise.

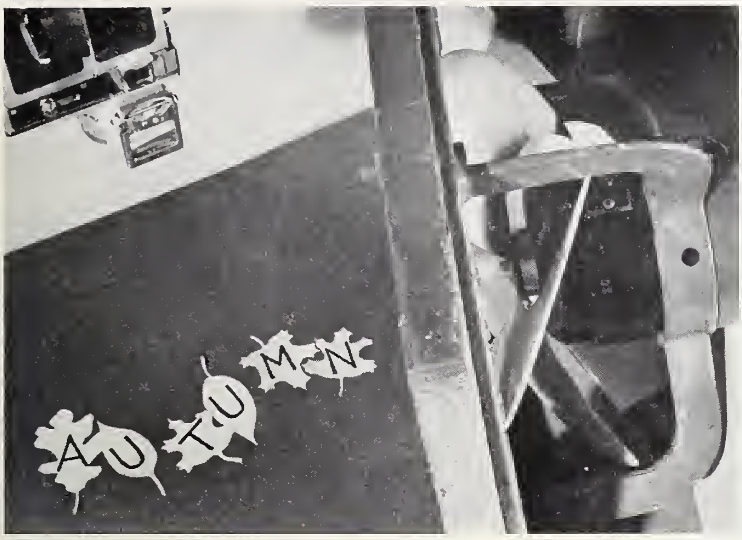


FIG. 4: Classic example of physical title movement is the fan-blown leaf setup which, filmed in reverse, seems to assemble as if by magic.

OPTICAL MANIPULATIONS

There are a large number of purely optical methods which may be used to obtain motion in titles. Focus changes, for example, not only blur the subject; they also produce an apparent shift of the subject forward and back, particularly when you change focus on a telephoto lens. Kaleidoscopes and prisms also are very useful for producing movement optically. Reflections on shiny surfaces which can be bent or deformed, such as the ferrotype plates used for drying glossy photographs, also are useful on occasion. But be on guard against reflections from your lighting units.

One of the most subtle, satisfying and generally usable methods, however, is that of liquid distortion. In this method the camera is focused either on the reflection from the surface of a liquid or at the image transmitted through the liquid. (Since reflections are generally too dim for proper exposure, the transmitted-image method is to be preferred.)

To make such a liquid title, first obtain a transparent dish with a smooth, flat bottom. A common glass refrigerator box, purchasable at the 5 and 10, will do. Place the title horizontally, with the camera vertically above it, as shown in Fig. 2. Then place the transparent dish as close to the lens as required to permit focusing through the bottom of the dish on the title. In the arrangement shown in our picture, a sheet of glass was used to support the dish in the desired position. Now fill the dish with water.

Only a slight stirring of the water with the fingers will produce a very interesting wobble of the image, suggestive of an underwater scene. However, violent stirring of the water will produce a distortion so marked that the title image will wholly disappear. This effect permits a series of titles to be blended together without dissolves. First, the water should be agitated violently, the camera started and the water permitted to subside. After shooting sufficient footage to permit the title to be read, the water should be agitated again and the camera turned off. A new title is now placed under the camera and the procedure repeated. After processing, the two or more titles can be spliced together at the instant of the most violent agitation and the cuts will not be detectable on screening.

Fig. 2 also illustrates an important dramatic rule about titles. This is that the method used in making the title should, if possible, relate to the title subject matter. Thus your film, *Marineland*, being an undersea subject, calls for an underwater title. The object here is not to make optical puns; but rather to create titles which provide the best possible [Continued on page 373]

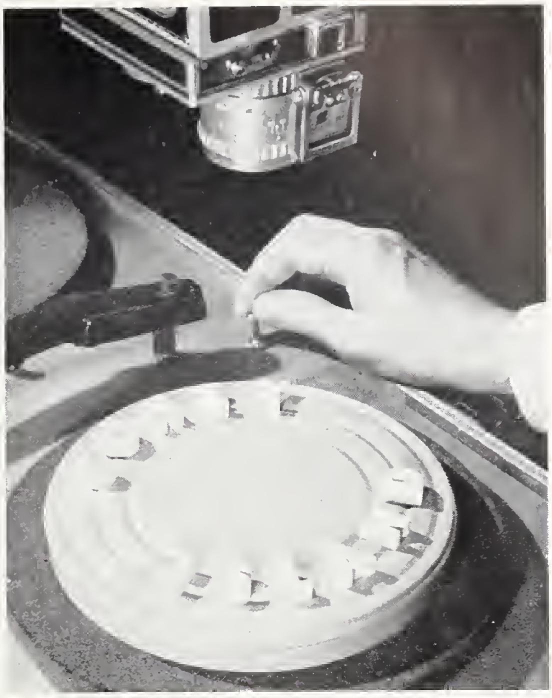


FIG. 5: The turntable title, also filmed with reverse motion technique, may be adapted as dissolve connective without necessity of a fade or backwind.

Want movement in your titles?
Then mine this lode of titling
tips, conceived especially
for the simple camera

Photographs by Crocker Films

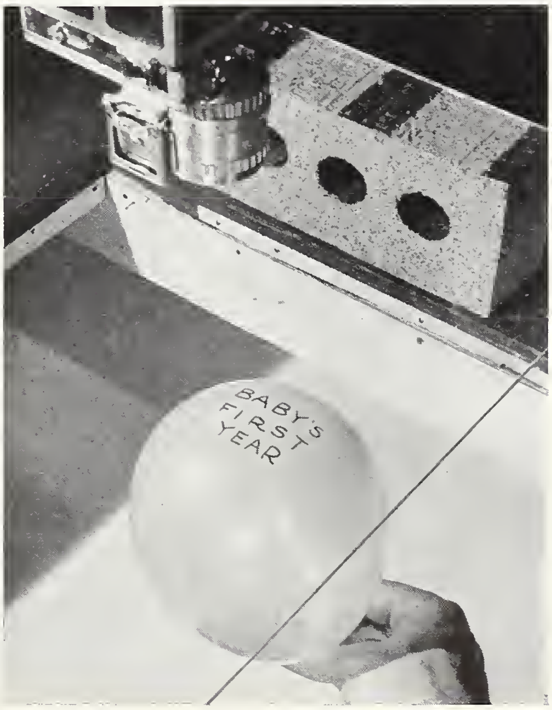


FIG. 6: The balloon zoom, another original title treatment created by author, begins with a fully inflated ovoid, is shot in reverse during collapse.

MAKING EXPOSURES FIT

Why 1 to 16, the sensitivity range of color film, is the master ruler against which all subject brightness must be measured

LEO J. HEFFERNAN, FACL

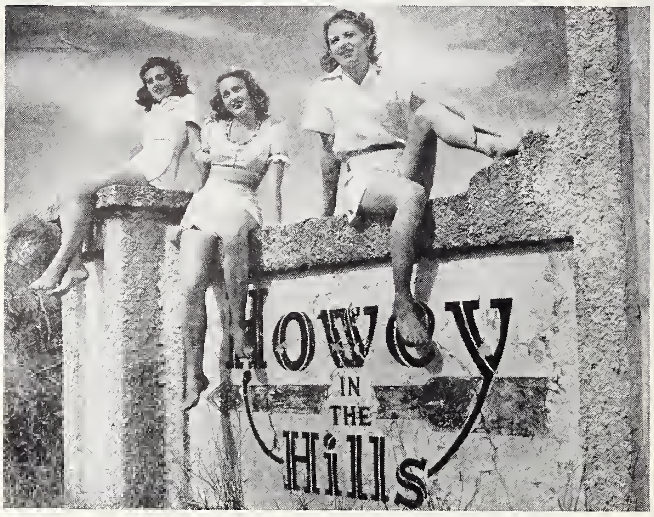


FIG. 1: The average scene above, with subject brightness range of 1:16, will fit exactly into sensitivity range of color film.

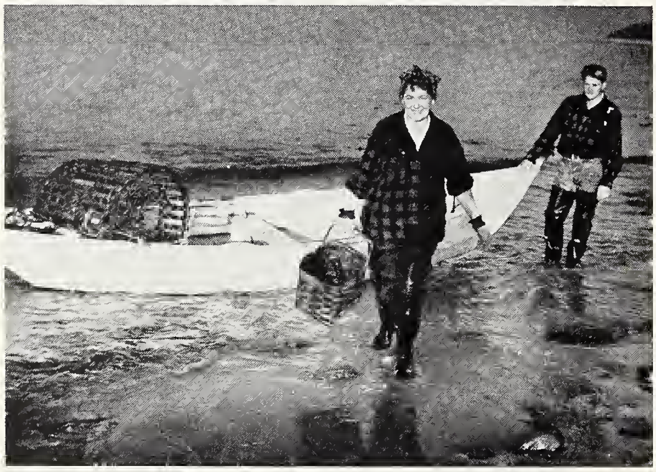


FIG. 2: Scenes of extreme contrast, such as this 1:30, must be exposed selectively. Here the boat has been lost to skin tones.

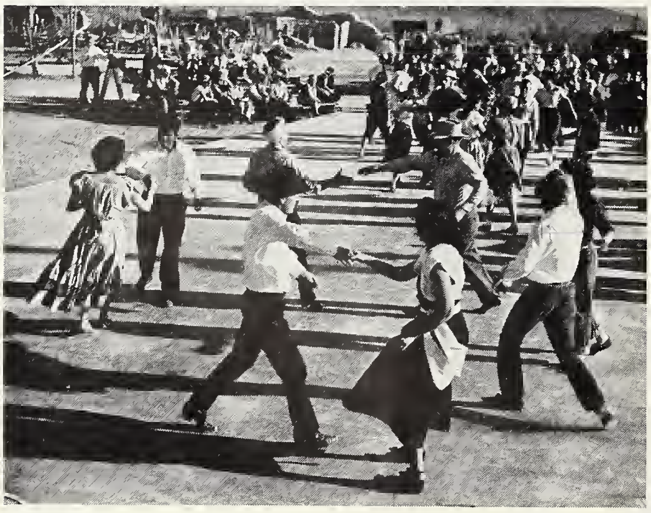


FIG. 3: Here dramatic movement is heightened by extreme contrast. Good exposure held highlights, deepened shadow areas.

IF YOU were to take two rulers—one 16 inches long and the other 6 inches long—and fit them together, you could slide the 6 inch ruler in varying positions along the length of the 16 inch ruler without going beyond the larger ruler's range. On the other hand, should you match *two* 16 inch rulers, you would find that no shifting is possible without one getting out of the other's range. They must fit together exactly.

SENSITIVITY VS. SUBJECT

A similar situation prevails every time you expose film in your movie camera. As you determine correct exposure, you deliberately are seeking a match between the sensitivity range of the film in the camera versus the contrast, or brightness range, of the scene being filmed. Actually, a multitude of different exposures reach the film as each frame is exposed, since it receives light from light objects, light from medium-toned objects, and light from dark objects—all entering at one time. And so, "correct exposure" really means that we have determined a happy medium which will serve *all* of these variants satisfactorily—*if* they do not exceed in contrast the sensitivity of the film.

MATCHING MAKES EXPOSURE

For color film, that sensitivity range is expressed by the ratio of 1:16. This means that it will satisfactorily record pictures of subject matter whose brightness range does not exceed 1:16, within which range will fall the majority of outdoor scenes. Thus, when exposure is correct, the film sensitivity will be matched but not exceeded by the range of light arriving from the scene, as in Fig. 1. Whitish objects will expose the film almost to its limits, whereas very dull objects will hardly affect the film at all—and this is as it should be. Under such conditions, the film reproduces all colors in its stride.

This matching of a 1:16 subject brightness range with a film sensitivity range of 1:16 may be visualized as fitting together our two 16 inch rulers. There is no latitude for either choice or error. Pictorially, if the lightest, or 16-intensity objects in the scene are not given an exposure which matches them with the 16 sensitivity of the film, they will extend out beyond the recording range of the emulsion and be washed out as images. A similar loss of image may occur at the low end of the film's sensitivity, if the scene's darkest objects are not given an exposure which equals that of the film's response power.

EXPOSURE FOR EXCESS RANGE

But if this is true, what about scenes in which the subject brightness range exceeds 1:16? Here, obviously, no exact matching of subject and film can ever be achieved. Can color film reproduce such scenes satisfactorily? The answer, surprisingly, is "Yes." But this affirmative requires some explanation.

Let's take a scene like Fig. 2, in which the subject brightness range is well up toward a ratio of 1:30 or

Photographs by Leo J. Heffernan, FACL

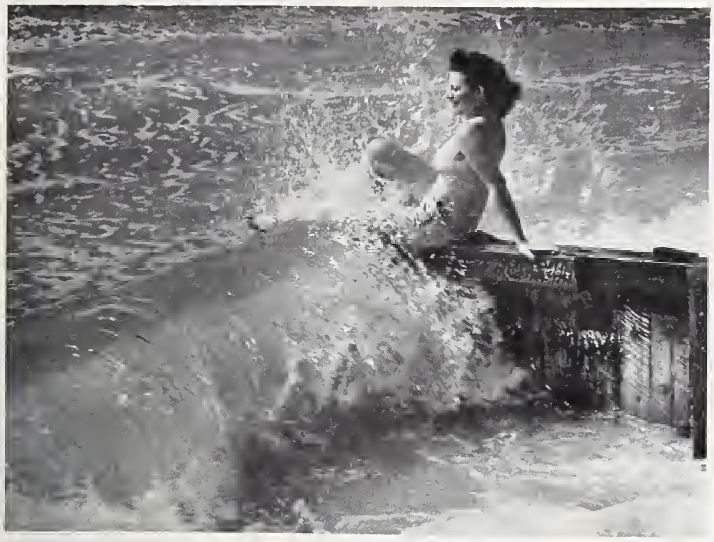


FIG. 4: Scenes of less than full brightness range, such as this 1:6, may be exposed selectively in 1:16 sensitivity range of color film.

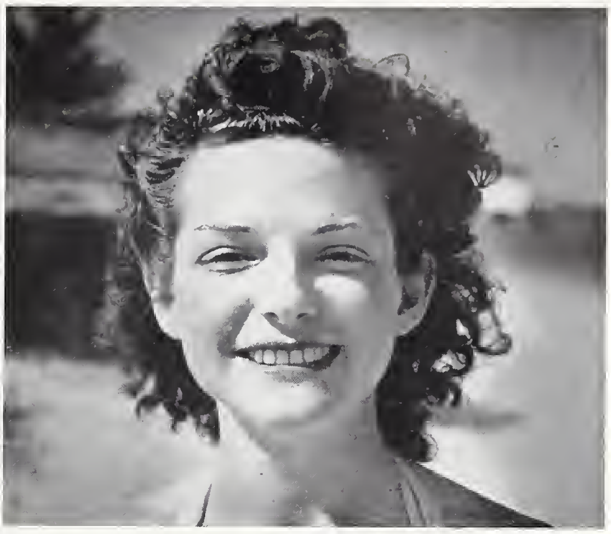


FIG. 5: Lighting contrast range is important factor in subject contrast. Here reflector lightens shadow side of subject.

even 40. Something, obviously, has got to suffer exposure-wise. The solution here was to determine correct exposure for the most important element of the scene—which, when in doubt, should be the flesh tones of the subjects. By exposing for them the white boat has been washed out. But if we had exposed for the boat, both the flesh tones *and* the large surrounding dark area would have suffered.

Fig. 3 provides another example, and another solution. Here again subject brightness range is well over 1:30, but the moving, dramatic action both justifies the scene and distracts from its extremes of contrast. The exposure for such a scene would be fitted into the film sensitivity range so as to preserve sparkle in the highlights while the shadows are left to take care of themselves.

EXPOSURE FOR LESSER RANGE

And now we come to that 6 inch ruler mentioned in our opening paragraph, the one which can be fitted successfully in varying positions along the 16 inch rule. The smaller ruler may be visualized as representing a scene in which subject brightness range is within narrower limits of contrast than the 1:16 ratio of an average scene. Fig. 4, showing the light-clad bather surrounded by light-toned water, is such a scene. In it the subject brightness range is likely to be no greater than 1:6.

When the brightness range of a scene is less than the complete 1:16 sensitivity range of the film, several facts become interestingly apparent. First, the sensitivity range of the film now provides some latitude for error in the selection of an ideal exposure. While an ideal exposure is still the most desirable, an error of as much as 1½ stops might still be absorbed satisfactorily by the film.

Second, and perhaps more important, is the fact that a scene of narrow contrast range (such as our 1:6 view) permits the cameraman a conscious control of the tonal values of his image. If, with such a scene, he wishes the overall effect to be bright and gay, he will purposely overexpose somewhat. This will render the light elements of the scene in extremely high key, at the same time that it opens up the dark or shadowed elements of the picture. Contrariwise, if an ominous, stormy effect is the one desired, some underexposure will deepen the shadows and tone down the highlights.

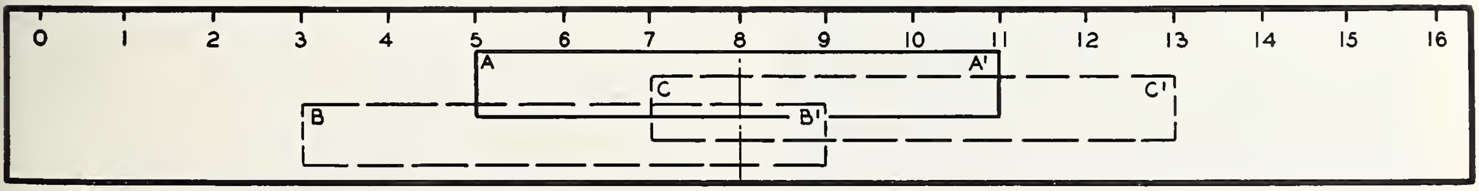
PLACING THE PICTURE RULE

Here the 16 unit rule shown in the diagram represents the total range of film sensitivity, with its lower half standing for the wider apertures of more exposure, its upper half the smaller apertures of less exposure. Superimposed on this background is a 6 unit rule, representing a scene of 1:6 brightness range, in three different relationships to the film's sensitivity.

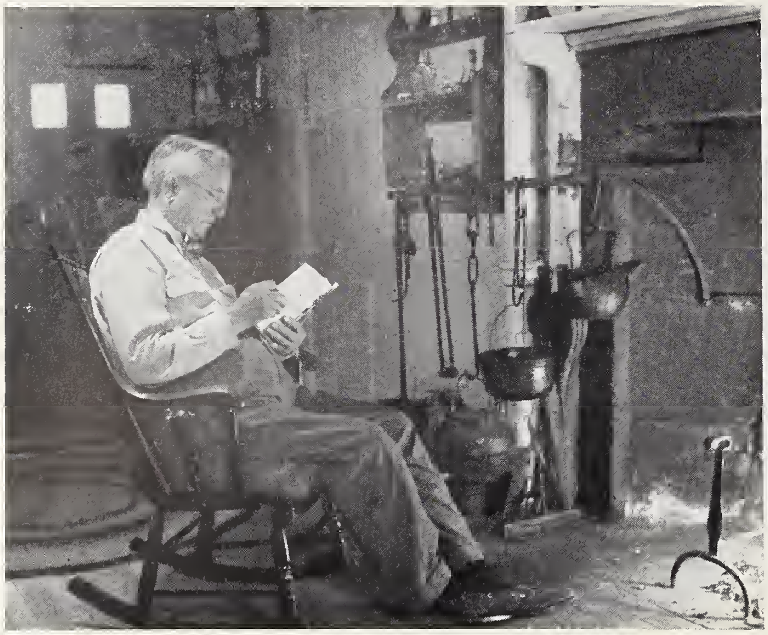
It will be seen first that rule A-A′ is positioned centrally along the 1:16 sensitivity range, thus creating for the scene an exactly average exposure. For high-key results, however, the 1:6 scene might be exposed at the B-B′ position on the sensitivity range, thus lightening its values and lessening its contrast. Or for a low-key effect the cameraman might choose the C-C′ relation to the film's sensitivity. Thus, by a conscious control, three quite different—but all usable—exposures are created.

LIGHTING AFFECTS CONTRAST

An always important factor in subject contrast range is lighting contrast range. In every scene outdoors, and in most scenes indoors, the light illuminating a scene will come from one main source which casts shadows. These shadows are brightened somewhat by fill light, meaning that the supplementary light fills in the shadows. Outdoors, light from the sky will supplement sunlight, thus supporting the shadow side [Continued on page 377]



SENSITIVITY RANGE of color film is represented above by the 1:16 ruler in the background. Positioned on it for selective exposures of a 1:6 brightness-range scene are the rules A-A′ for normal exposure, B-B′ for high-key exposure and C-C′ for low-key exposure.



1: Opening scene of this family film continuity reveals Grandpa reading by the fireplace, thus establishing both his character and his quaint setting.

2: Walking out of scene 1 and into scene 2, he greets his three young visitors. Note semi-silhouette effect.

LET'S PLAN A PICTURE!

CHARLES DUBOIS HODGES

FOR some reason, many of our most popular and precious movie subjects seem to receive our least careful camera treatment. Films of our children, or of visits to relatives—to mention but two examples—many times turn out to be hurried collections of random shots bearing little if any relationship to each other. The resulting effect upon those who view such movies—and ultimately even on those who make them—is generally dissatisfaction.

Such need not be the case with our films if we will only take a little time, before shooting, to form a rough plan of action. The more familiar our subject matter, the easier it will be to think of it as a series of logical shots which, all together, will tell a related story, simple though it may be. Any small child's routine of dressing or eating, for instance, offers an excellent chance for worth while movies; and only a moment's thought is needed to jot down its essential phases as a shooting guide.

3: First stop on tour of grounds is the ancient mound of the apple cellar. This shot establishes setting of action in scene 4.

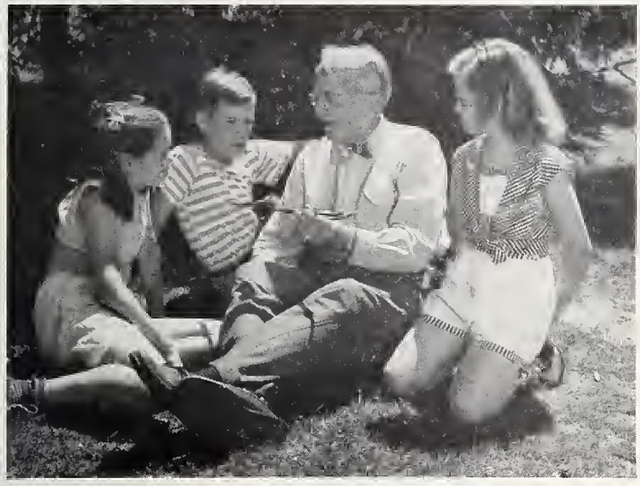
Another movie amateur may prefer to film a hobby, such as gardening, archery or wood working, while it is being practiced by an accomplished friend. The possibilities are limitless, even right around one's home.

As a specific example of a domestic and hence easy-to-handle subject, let us film three youngsters visiting their grandfather. This genial old gentleman, who is very fond of children and nature, lives alone in a unique old house in the country beside a brook. Therefore, we shall want our film to emphasize his environment, as well as to reflect the interesting character of the man himself. Knowing something of Grandfather and his surroundings, it does not take us long to dream up the following shooting plan as a starter, and we are careful when writing it down not to include any scene we feel incapable of shooting properly.

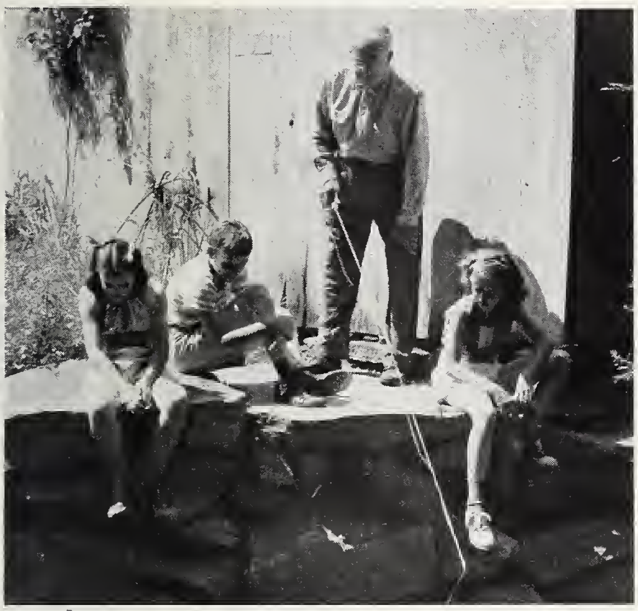
VISITING GRANDFATHER

1. Grandfather reading before the fireplace in the living room.
2. Grandfather, hearing a knock at the front door, rises and opens it, then greets the three children standing outside.
3. (Exterior, rear of house.) Grandfather points out his cold cellar covered by a mound, which the children climb onto.
4. The children are shown a hummingbird's nest which Grandfather has watched being built.
5. The children are taught how to attach a fly to Grandfather's fish line.
6. As the children watch, Grandfather attempts to catch a trout in the brook behind his barn.
7. Back at the front door of his house, Grandfather bids goodbye to the children.

Photographs by Charles DuBois Hodges



4: Backlighting and dark background of this medium shot grace the action as Grandpa shows a hummingbird's nest to the three.

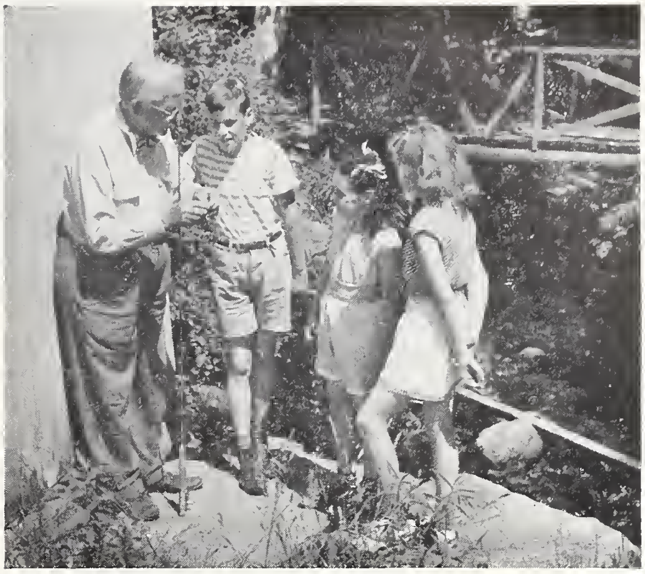


6: A changed camera position, now from across the brook, continues fishing sequence in pleasantly balanced triangle group.

8. After they leave, Grandfather refreshes himself with a cool drink from his dooryard well. Fade out as he walks to the house.

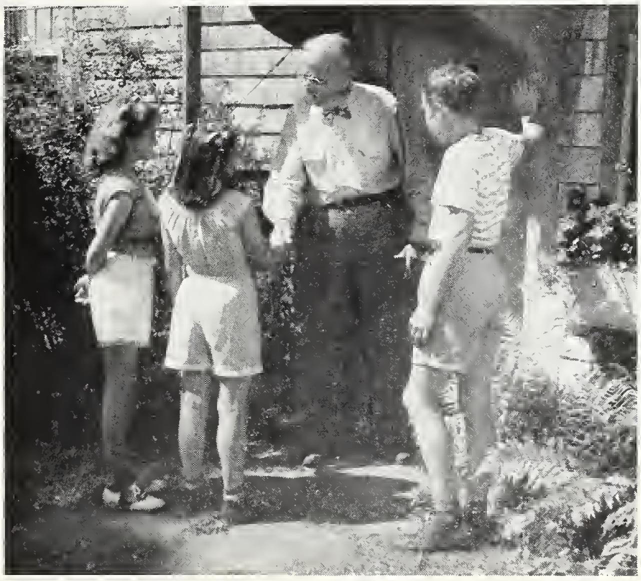
Our shooting plan, or scenario, will usually serve only as an overall guide. It should, of course, be modified as we proceed, to allow for unexpected opportunities for better action or more shots than could be foreseen. Even the barest outline of what we are seeking to record, if it is written and kept handy, will relieve our minds of remembering the essentials. In so doing, it permits us to find better ways of shooting each separate sequence and, wherever possible, suitable transition shots to bridge the inevitable gaps between sequences. Such an outline likewise will help to eliminate confusion, if we choose for any reason to shoot scenes out of their intended order; and it will prove useful once again when the film is being edited.

The pleasure of making a simple planned film such as this one is surprising. But it is surpassed by the satisfaction derived whenever such a film is shown. Elemental though its shooting plan may be, it does create continuity. In so doing, it adds coherence and appeal to even the simplest subject matter.

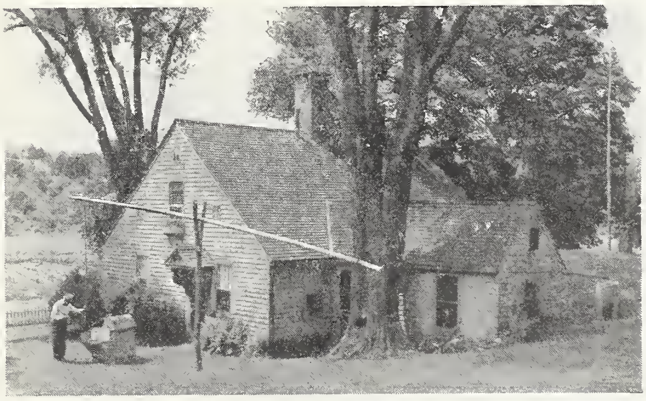


5: The trout brook is next setting as Grandpa begins a lesson in fishing. Connective movement between settings is necessary.

Eight simple scenes comprise this continuity of a visit to Grandpa

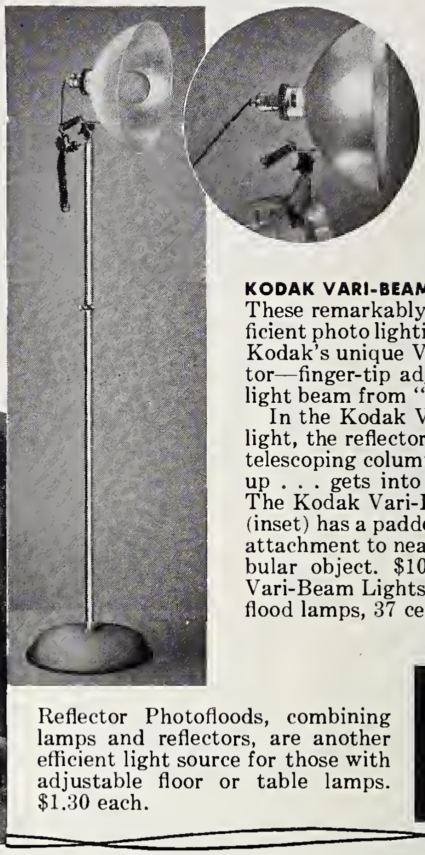


7: "Goodbye, and come again," says Grandpa, as they part at the side door to vary setting from scene 2 and lead naturally to 8.



8: A long shot with a fadeout at the end is always effective as a concluding scene. Here Grandpa's movements will dominate mass.

Good to Give... Good to Ge



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In the Kodak Vari-Beam Stand light, the reflector is mounted on telescoping column. It's easy to se up . . . gets into action fast. $1 The Kodak Vari-Beam Clampligh (inset) has a padded clamp for eas attachment to nearly any flat or tubular object. $10.50. The Koda Vari-Beam Lights use No. 2 photo flood lamps, 37 cents each.

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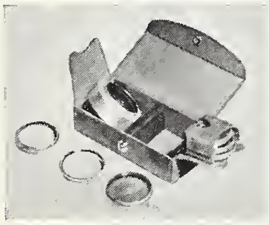
FILTERS AND CLOSE-UP LENSES IN KODAK COMBINATION LENS ATTACHMENTS



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For Kodachrome Film, filters are far from essential, yet frequently helpful under unusual filming conditions. With Daylight Kodachrome Film, a Kodak Skylight Filter cuts out the bluish cast that's sometimes a problem in overcast or shady scenes and in distant or high-altitude vistas. From $1.60. And, especially helpful with roll-loading movie cameras, a Daylight Filter for Type A Color Film permits emergency double-duty filming with indoor Type A Kodachrome Film . . . no filter indoors, a "Daylight" filter outdoors. From $1.60.

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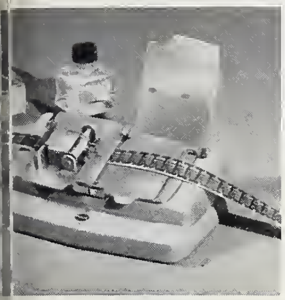
ODAK CINE ACCESSORIES

IF there's a movie maker on your Christmas list, you can start gift shopping right on these pages. For, to a movie enthusiast, there are no gifts more welcome than Kodak Cine Accessories.

And if you're trying to tell someone what *you* want, these pages should make it easier. Check the items you'd like. Your Kodak dealer will help your Christmas shopper do the rest.



CINE-KODAK DUO SPLICER OUTFIT Here's all you need to make splicing easy and enjoyable. Designed to give you exact splicing, its double, firm-holding twin platens lock film in place during scraping, cementing, and welding. Comes with complete instructions. Ruggedly constructed, ideal for both 8mm. and 16mm. movies. $7.95.

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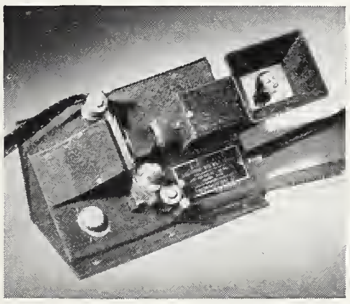
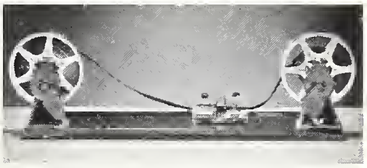
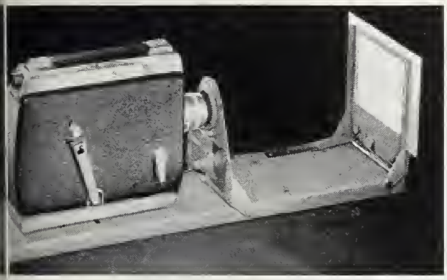


CINE-KODAK EDITING OUTFITS Cine-Kodak Senior Editor (right), for 8mm. or 16mm., accepts reels up to 400 feet, and includes an editing rewind and splicer. $37.50, complete. The Cine-Kodak Editing Viewer can readily be added. For fast, expert editing of 16mm. movies, the Cine-Kodak Master Editing Rewind, $52.50, provides an extra-sturdy metal base with ample room for viewer and splicer . . . finger-tip brakes for fast-winding spindles. Takes reels up to 1600 feet.





Cine-Kodak Titler shown with Cine-Kodak Royal Magazine Camera.

CINE-KODAK TITLER Titles make all good movies better movies. With the Cine-Kodak Titler and a Kodak movie camera, you can make your titles easily, quickly. Includes a close-up lens, a copy easel, and a camera support. Title cards are furnished ready for typing, and you can use parts of road maps, postcards, snapshots—whatever suits your purpose. The Titler centers them all exactly. In fact, it makes wonderful super-close-ups of any small object framed within its easel. Some cameras require an inexpensive accessory base for height alignment. Titler, $8.75.

CINE-KODAK EDITING KIT It's a complete editing workshop—in a luggage-type case just 14 inches wide! Rewind, viewer, editing bracket, and splicer are in "just right" position for easy, efficient editing. Film-strip trays and plenty of space to store reels and cans are also provided. Comes in 8mm. and 16mm. models. $85.

and don't forget Cine-Kodak Film

Cine-Kodak
KODACHROME
A
8

The indoor season, with family gatherings and holiday celebrations, has a way of presenting wonderful movie-making opportunities—without advance notice. Above all else—be sure *you* have plenty of Cine-Kodak Film at Christmastime.

And film is an ideal gift for any movie maker on your Christmas list . . . a gift that will be welcome even to those camera owners who "have everything."

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EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Kodak
TRADE-MARK

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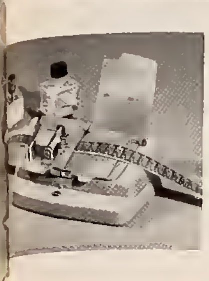

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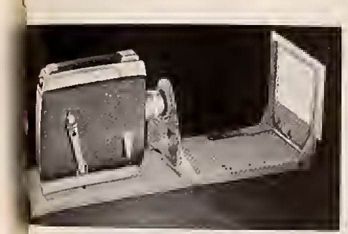

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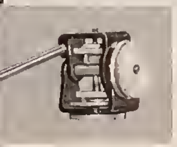

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EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Kodak
TRADE-MARK

A DAMSITE MORE COLORFUL

Loftiest water barrier in the world, Hoover Dam and Lake Mead call you to southern Nevada

FELIX ZELENKA

DEEP in the rock-walled recesses of southern Nevada's Black Canyon stands a mighty monument to man's conquest of a tempestuous river. Here the turbulent Colorado, whose winding course for over 100 miles forms the state boundary between Nevada and Arizona, is choked into submission by one of the greatest engineering feats of all time—Hoover Dam.

The backwaters of this colossal water barrier, now known as Lake Mead, stretch for 115 miles behind Hoover Dam, contrasting sharply with the land itself. For this is where man has struggled to regulate an overabundance of water in one place, only to suffer for the lack of it in another.

LAS VEGAS, THE GATEWAY TO HOOVER DAM

But southern Nevada is a region of many contrasts. Here Las Vegas glitters like an oasis in the center of a parched waste, while nearby Mt. Charleston lifts its wooded and snow-capped head to 12,000 feet. Here, too, is a blend of the old and the new that seemingly claims every movie maker's attention: Yesterday a prospector's feeble campfire, today a blazing sea of neons. Almost more awake by night than by day, Las Vegas in winter pleasures itself under a summer-like sun, contrasting again with the snow or rain or fog blanketing much else of North America. The constant Mardi Gras appearance of Las Vegas provides countless opportunities for the visiting movie maker. And, since this city of 23,000 is truly the hub of all activities in the region. one may well begin visiting and filming here.

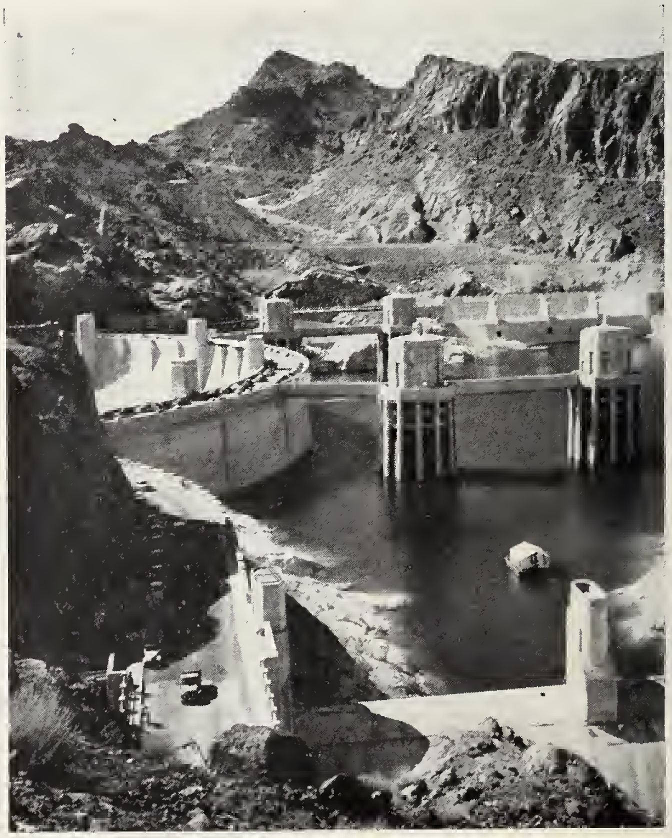
STRIKE IT RICH WITH YOUR CAMERA

Gambling, of course, is this resort's main attraction. In luxurious rancho-type hotels, Gay 90 styled casinos or in the corner drug store, the famed "one armed bandit" slot machines stand ready to receive—and even sometimes to pay. This belongs on film, if the story of Las Vegas is to be told on the screen. Dude ranches, spacious swimming pools, Western attire and some of the ultra modern architectural designs of the resort spots are other symbols of Las Vegas.

At night a maze of lights pushes back the darkness to make it possible for the movie maker to film scenes with comparative ease. Casinos are flooded with illumination and neon signs glow with color. To begin the night scenes, try a montage effect of quick-cutting closeups of the neons from various angles as they animate or flash on and off. Suggesting the city's whirling, nocturnal activity, such an opening could be followed with a spinning roulette wheel, rolling dice, a mounting stack of chips, hands placing a bet, etc., until at the end of the series a huge stack of chips goes tumbling down into the darkness.

During the day a good running gag (which may have its basis in fact) is to show some member of your party periodically playing a nickle slot machine until, at the

A COLOSSUS IN CONCRETE, Hoover Dam's 726 foot height is the loftiest, its hydro-electric power plant the largest in the world.



THE CURVING CREST of Hoover Dam, seen from the Arizona side of Black Canyon, is a prime picture spot. Towers are intakes.

Photographs by Felix and Nikki Zelenka

LAKEVIEW
OBSERVATION POINT
LAKE MEAD NATIONA
RECREATIONAL ARE
NATIONAL PARK SERVICE
DEPARTMENT OF THE INTERIOR

A NATURAL TITLE is this Park Department sign alongside the highway from Las Vegas and Boulder City to the Hoover Dam.

climax, he leaves Las Vegas with pockets empty—or bulging with the jack pot. The former, of course, will be far easier to arrange.

ON TO BOULDER CITY

Thirty miles southeast of Las Vegas is Hoover Dam, while seven miles before Hoover Dam is Boulder City. This modern little community is located entirely on government-withdrawn land and, aside from the fact that Boulder City was originally built to house the damsite construction forces, it is a recommended stop to any who pass this way. A visit will be of special interest to the movie maker, since in the center of this federally-owned city, at the Visitors' Bureau, the official government motion picture, *The Construction of Hoover (Boulder) Dam*, is shown free of charge from 8:00 a.m. to 10:00 p.m. daily. This thirty minute sound film shows all major phases in the building of the dam from beginning to end.

Also distributed here are the free bulletins which contain information on where to go and what to see in the dam area. On sale are the usual postcards and souvenirs, as well as raw film stock for your camera or finished pictures for your projector, in both 8 or 16mm., black and white or color.

HOOVER DAM RECREATIONAL AREA

Tall as a seventy story skyscraper, Hoover Dam has the distinction of being the world's loftiest dam. It is more than a quarter of a mile long at the crest from canyon wall to canyon wall, with enough concrete poured into it and its appurtenances to pave a standard two-lane highway from San Francisco to New York. This colossus of the desert is indeed a breath-taking sight, and one that taunts a filming enthusiast to begin shooting at first view. But caution is recommended. For there are many vantage points to film from in the surrounding elevations and lookout points. With the dam facing almost due north or south, it is advisable to do some picture making before midday and to return in the afternoon for other takes from the opposite side of the canyon.

Though somewhat overcrowded most of the time, it is permissible to park your car on the arched two-lane crest of Hoover Dam. Film a few scenes from this point looking down into the canyon depths, as well as a shot or two of your car [Continued on page 378]

GOLDEN
NUGGET
GAMBLING HALL

AS BRIGHT AS BROADWAY, the downtown streets of Las Vegas blaze with enough light to make nighttime filming feasible.

POOL AND PATIO form the pattern of luxurious Las Vegas, a brash desert resort where tourists rub elbows with tycoons.

Last
FRONTIER VILLAGE

TOWN WITHIN A TOWN is the Last Frontier Village at Las Vegas, where nostalgic mementos of the old West are on display.

The Clinic

TITLE CARDS IN REGISTER

Having successfully lined up a homemade titler, the difficulty remains of mounting title cards each time in accurate register. Also, in any work with title animation, it is especially important that successive cards be in perfect alignment.

The problem can be solved by punching holes with a filing punch in each card outside of the area to be filmed. Bolts, slightly larger than these holes to assure a firm grip, are then let through a quarter-inch piece of wood which is lined up on the titler to serve as an easel. For added convenience a larger board can be similarly fitted with bolts for use as a drawing board in preparing the titles. Center lines and limits of the lens field should be clearly marked upon it.

Neal Du Brey, ACL
Durban, South Africa

CENTERING CLOSEUPS

Here is a simple closeup centering device which is comprised of three basic units, all, for lightness, made out of aluminum. These are: (A) a small metal disc just large enough in diameter to press against the lens hood; (B) a unit of ¼ inch rod about 8 to 9 inches long and (C) a unit of ¼ inch tubing about 7½ to 8 inches long.

With these in hand, a hole slightly smaller than ¼ inch in diameter is drilled into the disc, the ¼ inch rod is fitted or forced into the hole, trued up vertically and then spot-welded into position. The ¼ inch tubing may now be slid over the rod as an adjustable extension of it.

In my unit the exact lengths of the rod and tube are 8½ and 7½ inches, respectively, for an effective range fully extended of 14½ inches. With calibrations incised along the lengths of both rod and tube, the device may be used as a measuring stick as well as a closeup centerer.

Used in the latter way, the disc end of the pointer is pressed firmly against the lens hood and the outer end of the pointer extended until it finds the center of the area to be filmed. Overall field coverage may then be determined by reference to field area charts at the distance indicated. I have found the gadget invaluable in filming titles or newsprint inserts and for closeups of small flowers, insects and other objects. Also, it may be collapsed when not in use and carried easily in your coat or vest pocket.

Charles J. Kirby, ACL
Spencerport, N. Y.

LITTLE CAMERA, BIG PICTURE

Stimulated by your twin stories, *Try Super-Telephotos!*, which began in the March, 1950, Movie Makers, and being deeply interested myself in bird photography, I have successfully adapted this kind of big lens to one of the smallest cameras gracing the hobby—the Bolex L-8.

The lens in question was a 3 inch telephoto, which, although it creates only 3x magnification on its intended 16mm. camera, steps this up to 6x on the 8mm. film frame. Fig. 1 shows it in position on the single-lens front of the L-8. Use of this lens, of course, immediately required a suitable viewfinder unit to outline its narrow field of view. This was solved by mounting on the far side of the camera (see Fig. 2) a 150mm. finder unit commonly used with a 6 inch telephoto on the Bolex H-16.

Enrique Gundermann R., ACL
Santiago, Chile

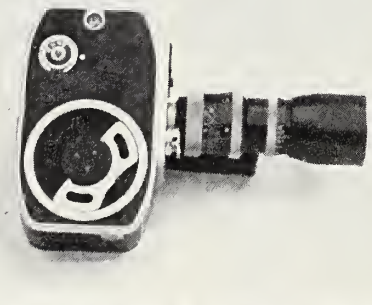


FIG. 1: With a 3 inch (75mm.) telephoto on Bolex L-8, magnification on 8mm. film is 6x.

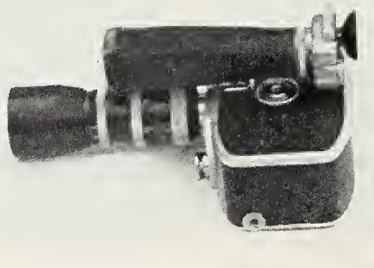


FIG. 2: With magnification doubled, the 75mm. lens needs 150mm. viewfinder mounted here.

CONTRIBUTORS TO

The Clinic are paid from $2.00 to $5.00 for ideas and illustrations published.

Your contributions are cordially invited. Address them to: *The Clinic*, Movie Makers, 420 Lexington Avenue, New York 17, N. Y.

Please do not submit identical items to other magazines.

BROADER BASE FOR BOLEX

With a camera of as high quality as the Bolex H-16 you come to want everything as close to perfection as possible. Thus it was I became convinced that the base of this camera —which is only 1 inch in diameter— might not provide enough contact with my tripod (or titler) for the camera's 8 pounds of weight.

To improve the situation I took out the ⅜ inch brass bushing in the base of the camera and made a bushing in bronze of exactly the same thread and size—but with a base 2 inches in diameter and ½ an inch thick. In the center of this base I then cut ¼ inch threads to accept the tripod or titler screw.

The new bush was then screwed snugly into the camera base, becoming an integral part of the unit. It has not altered its appearance in any way, nor does it require any changes in the camera case. On the other hand, my camera is now rock steady on its tripod or titler.

N. P. Hariharan, ACL
Madras, India

EMERGENCY SAFELIGHT

During my vacation, and far from any of my customary darkroom equipment, I found it desirable to develop some black and white positive strips as a test of an important scene I was shooting. As a safelight, I purchased one of the yellow-glass, bug-repellent lamps of low wattage and found this entirely satisfactory at a distance of 8 feet from the soup dish I was using as a developer tray.

Since these yellow-glass lamps transmit virtually no blue light at all —to which positive film is primarily sensitive—they seem to be safe enough for positive film handling.

Alan Mack, ACL
Johnson City, N. Y.

Mittet & Co.

K. Harstad

WITHOUT COMPARE, says the author, are the natural settings in Norway—and she seems to be right! That's a *road,* not a wall, you're looking at.

Make mine NORWAY!

Mrs. Andrew "Dicky" Roth, ACL, of Harrison, N. Y., is a lady who, by and large, looks at life from the deck of a ship and through the viewfinder of her 8mm. camera.

The report which follows was airmailed to ACL headquarters from her most recent visit to Norway. Because of its enthusiastic—and informed—picture of that photo-paradise, and because the Winter Olympics will be held there in February, 1952, we reproduce it in full—The Editors.

Mittet & Co.

HUMAN INTEREST is everywhere in this dramatic and democratic country. This grass-roofed farmhouse is typical sight.

A report from the field

Dear ACL Fellow Members:

Pack up your troubles in your old camera bag—come to Norway—and smile, smile, smile! For Norway is the camera bug's real paradise; *also his purgatory!*

I've shot England, France, Italy, Canada, the Philippines, Mexico, Luxembourg, Belgium, Malaya, Holland, Indonesia, Cuba, Hong Kong, India, Nassau, California, Bermuda, Switzerland, Florida, Brazil, Bimini, Argentina, and I dare to say that I find the scenery in Norway absolutely *without compare.* But while it inspires you to photographic heights you never before achieved, it also humbles you to the squirming point. The country is so dramatic, its scenic scope so vast, *no* camera and *no* photographer seems able to capture its full magnificence. Presumably that's why it seems impossible to find a worthy film travelog of Norway. (Although some of the photographic work here is superb.)

You can travel here, in almost the best style the country affords (and that's exceedingly pleasant) for $7 per day *including everything*—fares, meals, tips. And you can travel very comfortably for $5 per day, or less, everything included. The trick is to let a local Norwegian travel bureau like Bennett's advise you. Your own U.S. travel agent can attend to that for you, or you can write to Bennett's, Norway House, New York City, get their generous, free advice, sift it to your own needs and take that to your travel agent. I myself in Norway used Bennett's and traveled the entire country, right up to the Russian border. You can stay in superb skiing country, at a comfortable rural inn for $15 weekly, including fine home-cooked meals. In general, remember that hotel facilities in Norway are somewhat limited, so make all reservations in advance.

BUT . . . if you work in 8mm. (as I do), bring *every single item* with you. For as yet Norway has *no* 8mm. equipment of any sort and not a great deal of film. 16mm. supplies are a little easier, but don't count on them. But Norway does have the most cooperative, willing, helpful photographic stores I've ever found. (And we have some

[Continued on page 377]

News of the Industry

Up to the minute reports on new products and services in the movie field

B&H winners

Simultaneously with the announcement by the Bell & Howell Company of their new Models 200 and 200-T 16mm. magazine loading cameras came the word from Hollywood that these instruments had received the Society of Motion Picture Art Directors' Award for 1952. Charles H. Percy, B&H president, accepted the award at the society's annual dinner at LA's Hotel Biltmore.

Technical features of the new cameras (the 200 is single-lens, the 200-T a twin-lens turret) include the familiar Filmo positive viewfinders, a film plane measuring mark, a 12½ foot film run at one winding of the rachet-type key, single frame exposures and five camera speeds from 16 to 64 frames per second.

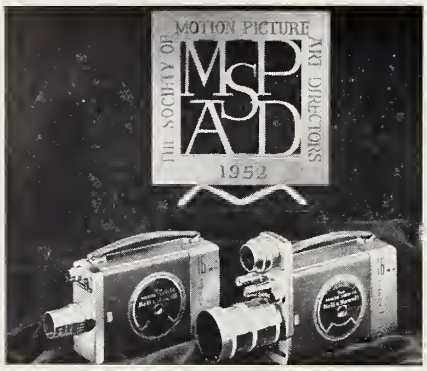
With a 1 inch *f*/2.5 Filmocoted lens on either camera, the 200 lists at $189.95 and the 200-T at $234.95, including federal tax. The single-lens 200 may be converted at any time to the twin-turret camera at the B&H factory or branch service stations.

Low-cost lighting

Just when you may be wondering how and with what to light your first Christmas movies, James H. Smith & Sons, of Griffith, Ind., announce for your attention their Victor Floodlite Kit.

Packed in a stowaway carrying case, the kit consists of three sturdy clamp-on units—two deep-necked 10 inch reflectors for No. 2 lamp flood-lighting, one cone-shaped reflector for No. 1 lamp back-lighting. Sockets are heat-insulated and U-L approved, while bright red directional handles give you heat-free control.

ONE LENS INTO TURRET is the tempting offer at $25, as the Keystone Manufacturing Corporation stands ready to convert Models K-40 and Riviera 8mm. cameras into turret fronts.



THEY WIN AWARDS, says the Society of Motion Picture Art Directors, in Hollywood, of Bell & Howell's models 200 and 200-T magazine 16's. New low prices are $189.95 and $234.95, fti.

Price: $9.95—and Victor throws in the flood lamps.

Keystone converts

Owners of Keystone 8mm. magazine cameras of the K-40 and Riviera models may now have those single-lens units converted to a K-45 three-lens turret design for $25, announces the Keystone Manufacturing Company from the factory at Boston.

Newer models of the K-40 and Riviera will permit a choice of four focal lengths from the wide angle through the 1½ inch telephoto. On the older models, without the built-in, wide angle viewfinder, this finder can be installed at the same time for an additional charge of only $8.50.

Imhoff dies

Eldon Imhoff, vicepresident and sales manager of the Victor Animatograph Corporation, Davenport, Iowa, died suddenly at his home early in November. A native of Dubuque, Mr. Imhoff first became associated with Victor in 1935, served the Army for two years during the war as a visual aids coordinator, and then returned to Victor in 1944.

Stereo movies

The intriguing possibilities of three-dimensional, stereoscopic motion pictures again come up for examination with the announcement by The Nord Company, of Minneapolis, of its 3-D movie converter kit.

The assembly consists of two major optical units—one to be fitted in front of the camera lens during shooting, the other fitted before the projector during screenings. Only apparent change called for in camera operation is an exposure increase of 2/3 of a stop over normal.

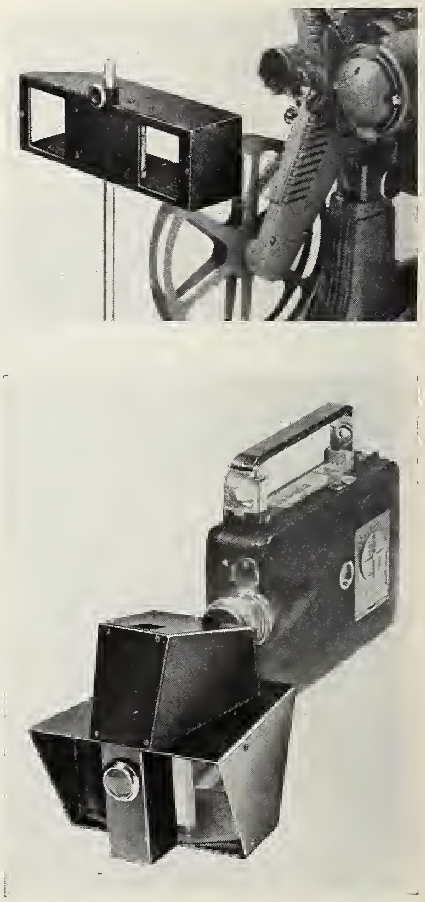
During projection, the Nord 3-D system varies from customary standards in three ways. First, the dominant proportion of the projected image becomes vertical, instead of horizontal. Second, the projector must be farther from the screen to create the same size of image. Third, secondary ghost images appear at the sides of stereo pictures, so that these must be masked off on the black edges of the projection screen. In addition, of course, there remains the familiar necessity of viewing the images through polaroid glasses—several pairs of which are supplied with the outfit.

For the present the Nord 3-D converter is designed for 16mm. use only. Additional data on it may be obtained from The Nord Company, 254 First Avenue N., Minneapolis 1, Minn.

E.K. items

A new booklet that describes the features of the Kodascope Pageant sound projector and its use in audio-visual fields is available without charge from Cine-Kodak Sales Division, Eastman Kodak Company, Rochester, N. Y. . . . A completely revised fifth edition of the data book, *Kodak Films*, dealing exhaustively with this company's still camera emulsions, is available through Kodak dealers for 35 cents. Punched for the Kodak Reference Handbook, of course.

Making new prints from shrunken, older motion picture films will be less of a problem through use of a new variable-pitch sprocket, says J. G. Streiffert, of the Kodak Research



THE NORD 3-D KIT, with a bi-lens optical unit before camera and projector, promises stereoscopic movies—with some sacrifices.

Labs. . . . *Photo Tips For Simple Cameras*, designed for your little brother with a Box Brownie or, as EK says, "for people in a hurry," makes good picture taking direct and easy to understand. From your Kodak dealer, at 25 cents.

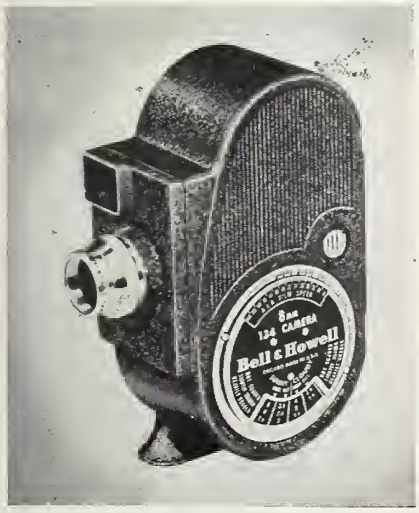
Shooting Santa A pair of pointers on Christmas filming are yours for the asking (plus five or ten cents) from your favorite Bell & Howell dealer these days. The most complete coverage of the subject will be found in *Tips on Christmas Movie Making*, another of the helpful "Tips" booklets being issued by this company.

My First Christmas is the engaging angle of approach in the Holiday issue of *Panorama*. And if that isn't enough, there's *Follow The Sun To Florida*, *It's A Dog's Life*, and *The Champ*, a one-reel film plan for a five-year old, all in the same issue.

New Filmo 8 Announcement of a new 8mm. movie camera at $79.95 and of substantial price cuts in two of their already popular 8mm. units, brought the Bell & Howell Company squarely into the low-priced camera field last month.

The new 8mm. camera is the 134W, a drop-in, spool-type design, with a 5 foot film-run per winding, four camera speeds from 8 through 32 fps, a weight of one pound, ten ounces and a brown wrinkle finish. The standard lens is a ½ inch *f*/2.5 coated Comat, but the camera's threaded lens seat will accept all of the company's 8mm. accessory lenses. Like all Filmos, the 134W carries a lifetime guarantee.

Established 8mm. Filmos on which prices have been slashed are the 134TA (the Tri-lens 8) now at $129.95 and the 134V (a single-lens unit) at $89.95. Standard with each is the Filmocoted ½ inch *f*/2.5 lens.



LOW PRICE IS THE LURE as Bell & Howell goes fishing in the less-than-one-hundred streams with compact, spool-loading 134W 8mm. camera. A ½ inch f/2.5 lens at $79.95.

STATEMENT OF THE OWNERSHIP, MANAGEMENT AND CIRCULATION REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946
(Title 39, United States Code, Section 233)

OF MOVIE MAKERS, published monthly at New York, N. Y., for October 1, 1951.

1. The names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Amateur Cinema League, Inc., 420 Lexington Avenue, New York 17, N. Y.; Editor, James W. Moore, 420 Lexington Avenue, New York 17, N. Y.; Managing Editor, none; Business Managers, none.

2. The owner is: Amateur Cinema League, Inc., 420 Lexington Avenue, New York 17, N. Y.; Membership corporation with no capital stock. President, Joseph J. Harley, 27 Upper Overlook Rd., Summit, N. J.; Vice President, Ralph E. Gray, 419 Patterson Ave., San Antonio, Tex.; Treasurer, Ethelbert Warfield, 49 Wall St., New York, N. Y.; Secretary and Managing Director, James W. Moore, 420 Lexington Ave., New York 17, N. Y.

3. The known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

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JAMES W. MOORE, Editor.

CAROLYN E. JONES, Notary Public for the State of New York.

Sworn to and subscribed before me this 11th day of September, 1951. (My commission expires March 30, 1953.)

"Here's my idea of
the perfect gift
for anyone with a camera"
says Mickey Pallas,
noted publicist-photographer

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Closeups—What filmers are doing

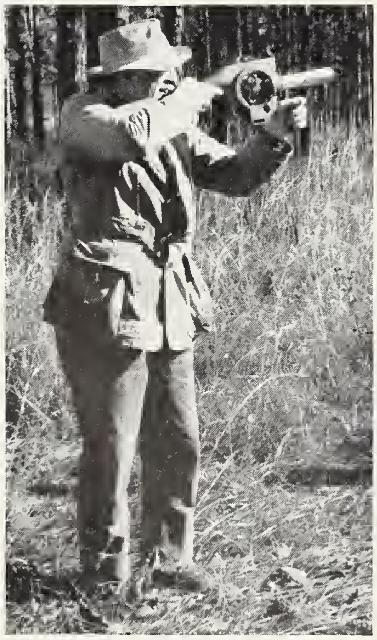
John V. Hansen, FACL, a League director and onetime ACL vicepresident, returned recently with Mrs. Hansen, to Washington, D. C., after a six-months stay in seven European countries. Highlight of the Hansen safari was a half-hour broadcast from Rome (spoken in Danish, their mother tongue) which, recorded on tape, was later played back to them when they arrived at Copenhagen.

Second in a series which will document New York City's school system through the high school level, *The Third Grade At Work* was completed last month by Frank E. Gunnell, FACL, of West Brighton, N. Y. The picture runs for 40 minutes of sound on Kodachrome. First in the series was *Helping First Graders To Learn*.

Mr. Gunnell, a mathematics teacher in Staten Island's Public School 45, has been assigned for more than a year to movie work in the office of Dr. William Jansen, superintendent of New York's schools. He is well known among amateur filmers for his record number of Ten Best awards, including the Maxim Memorial Award in 1945 with *While The Earth Remaineth*.

Her square name is Mrs. Andrew Winton Roth, ACL, of Pleasant Ridge Road, in Harrison, N. Y. But if, after your first meeting, you don't call her "Dicky," then *your* name is mud.

For life around Dicky Roth seems to be like that—forthright, exuberant and full of a warm sincerity. For example (1) she is the only 5th Engineer in the Norwegian merchant marine, an honor bestowed on her several years ago during a trans-world trip on a Norse freighter.


ROY C. WILCOX, ACL, a League director and book reviewer of *Photography Afield* in this issue, is seen using a Borden gunstock camera mount with his Filmo 70-DE and 6" lens. A 13-week program of Mr. Wilcox's wildlife studies is now ready for television use.

For example (2) so many Norwegians attended or sent greetings to her birthday party during a recent visit to Norway that she had to extend her gratitude through newspaper announcements.

For example (3) as a climax to these festivities, she was presented with a medallioned sash and an emblazoned scroll appointing her "Honorary Goodwill Ambassadress for Norway upon the Seven Seas."

Thus it was that Mrs. Roth—pardon us, Dicky!—came to report to her fellow filmers in what we have called *Make Mine Norway!* We think you'll enjoy its flavor. Picture-wise, she works in Eight, Bell & Howell 8, that is—a distinction which she insists makes a difference.

Across the Threshold: First man to our knowledge to purchase one of the new RCA magnetic sound projectors is William C. Kirk, ACL, president of the Greater Denver Cinema League, ACL, and a recent visitor . . . Another club prexy, B. C. Scherzinger, ACL, of the Cincinnati Movie Club, stopped by 420 Lex on his way home from a vacation in Bermuda.

Movie Makers announces with sincere regret the death of P. N. Thevenet, ACL, of Pass a Grille, Florida, and Dallas, Texas. Mr. Thevenet was a Charter Member of the Amateur Cinema League and had served on its Board of Directors during the late 1940's.

From deep in their respective jungles, three filmers have written us recently about the wonders of jungle living and especially the joys of jungle filming. Paul Hunger, ACL, who calls Arcuni Bay, New Guinea, his home at present, is busy recording the daily lives of the Fuzzy-Wuzzies—a colorful and cooperative lot, he says.

Jack Sheppard, ACL, in Ecuador, is interested movie-wise in the mores of the even more colorful (from his description) Colorado Indians, a breed of native Ecuadorean aborigines. Earlier, he had completed a film on the fiesta of the Quichua (Incan) Indians, which he describes most vividly.

Lastly, there is F. E. Coates, ACL, of Rio de Janeiro. While he does not live in the jungle as have the other two, he is deserting civilization to do a film study of Marajo Island, located at the mouth of the Amazon River. No evidence of modern civilization has touched this spot, but there is plenty of wild life, human and animal, Brahman cattle, wild buffalo, boa constrictors and what-have-you.

We wish you well, gentlemen! But, personally, we'll take the wilds of 42nd Street.

Daily Item—Portchester

"DICKY" ROTH, ACL, author of *Make Mine Norway*, displays the scroll she received from Norwegian officials. Ship models are of the *Oslofjord*, on which Mrs. Roth sailed to Norway, and the *Bowrio*, a Norwegian freighter on which she traveled to Buenos Aires.

When, in 1941, Fred C. Ells, FACL, was named as a Fellow of the Amateur Cinema League, the citation which accompanied this honor read, in part, as follows:

"*A movie maker and a man of infinite patience and sincerity, he has been a pioneer in the important work of infusing meaning and significance into studies of natural beauty.*"

Although written more than ten years ago, there could scarcely be a better explanation of why the current Disney True Life Adventure series so appeals to Mr. Ells — and why we were so pleased when he volunteered to report on them. That he will review them with an understanding eye is amply attested by his Ten Best filming record: *In The Beginning* (a 1935 black-and-white), *Consider The Lilies*, *Still Waters*, *In The Beginning* again (a 1942 color remake) and *Garden Gangsters*, a dispassionate indictment of the murderous mantis.

FRED C. ELLS, FACL, of Santa Monica, an outstanding nature filmer, reports in this issue on the Disney True Life Adventure series.

NEW ACL MEMBERS

A warm welcome is extended to all of the new ACL members listed below. They have been elected to and joined the League since our last publication. The League will be glad to forward letters between members which are sent to us *with a covering note* requesting such service.

E. J. Lennie, *Edinburgh, Scotland*
Peter Rubinetti, *Brooklyn, N. Y.*
C. P. Young, *Los Angeles, Calif.*
Agriculture Amateur Movie Makers, *Washington, D. C.*
Robert E. Hire, *Sandusky, Ohio*
George P. Robinson, *Melbourne, Australia*
David Birkenfeld, *New York City*
Morris Berkey, *Seattle, Wash.*
Eugene E. Clancey, *Pittsburgh, Pa.*
Thomas Mantione, *New York City*
Waldo E. Mather, *Seattle, Wash.*
Al. Meister, *Westchester, Ill.*
Allen I. Bernstein, *Muroc, Calif.*
Carl Biltz, *Cincinnati, Ohio*
George W. Cofer, jr., *Cordele, Ga.*

Fox Valley Movie Club, *Elgin, Ill.*
A. E. McCormick, *Dublin, Eire*
Robert J. Meier, *Grosse Pointe, Mich.*
Raymond P. Parisio, *Oakland, Calif.*
William D. Payne, *Washington, D. C.*
Dr. G. F. Ulansey, *Philadelphia, Pa.*
A. B. Wilson, *Philadelphia, Pa.*
J. A. Wood, *Park Ridge, Ill.*
Herbert C. Kahn Studio, *Yonkers, N. Y.*
Raymond Ivaska, *South Boston, Mass.*
Tullio Pellegrini, *San Francisco, Calif.*
C. F. Pensyl, *Washington C. H., Ohio*
Roy Griffiths, *Akron, Ohio*
John C. Stoohs, *River Edge, N. J.*
Samuel Desjardins, *Montreal, Canada*
Mrs. C. L. Fetzner, *Pasadena, Calif.*
Oslo Kamera Klubbs Bibliotek, *Oslo, Norway*
John Palmer, *Toronto, Canada*
Mrs. Margaret D. Robinson, *Sheffield, Mass.*
Raymond W. Syme, *New Plymouth, New Zealand*

Errol K. DeCean, *Victoria, Australia*
Fort Dodge Home Movie Club, *Fort Dodge, Iowa*
Fred C. Haacker, *Elgin, Ill.*
Herbert Lampert, *Brooklyn, N. Y.*
Tom Yates, *Guelph, Canada*
Victor Piofughi, *Dixonville, Pa.*
Arthur F. Baldwin, *Port Washington, N. Y.*
J. M. Boots, *Matawan, N. J.*
Leo O'Brien, *Oklahoma City, Okla.*
Bernard W. Shir-Cliff, *New York City*
A. A. Smollan, *Port Elizabeth, South Africa*
Harold Carpenter, *Herkimer, N. Y.*
Dwight G. Lewis, *Hillsgrove, Pa.*

Robert A. Peoples, *Indianapolis, Ind.*
Rudy Barton, *Penelope, Texas*
Robert H. Beekman, jr., *Providence, R. I.*
W. M. Winters, *Paterson, N. J.*
Joseph Adriani, *Bridgeport, Conn.*
D. De Muro, *New York City*
John F. Cole, jr., *Birmingham, Mich.*
D. Gordon, *Kingston, Canada*
L. W. Link, *Bellevue, Ohio*
J. Mahder, *Inglewood, Calif.*
C. Bailey, *Rockaway Beach, N. Y.*
J. Rosenthal, *Sao Paulo, Brazil*

Eugene C. Torzewski, *Huntington Woods, Mich.*
S. J. Ullman, *Stratford, Conn.*
Carl A. Wiebe, *Stratford, Conn.*
Tom Bowen, *St. Louis, Mo.*
Earl W. Smith, *Oakland, Calif.*

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NEWS! This World Famous Lens Maker Introduces New 1½" Telephoto Lens for 8mm Movies.

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- Won the Maxim Memorial Award for 1951?
- Placed in the Ten Best or Honorable Mentions?

WHAT . . .
- Do the ACL judges say of the winners?
- Is the trend between 8 and 16, sound and silent?

WHY . . .
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Book reviews

Not By A Long Shot, by Margaret Cussler. *200 pp., cloth, $3.00; Exposition Press, 386 Fourth Avenue, New York 16, N. Y.*

By and large, the literature on the documentary film is likely to be long-haired. Margaret Cussler, with two master's degrees and a doctorate in sociology in her background, should have followed in these traditional footsteps. But she has chosen, happily, to tell the story of her filming accomplishments in an engaging, lighthearted and breezy manner.

Not By A Long Shot is that story, and among Miss Cussler's movie milestones have been *You Can't Eat Tobacco*, a study with Mary L. de Give of the dietary habits of North Carolina tobacco farmers; *Not By Books Alone*, a picture story of the Rochester Public Library system, and *Hopi Horizons*, a documentary analysis of some of our problems with these American Indians.

At the time of their making, Miss Cussler recounted in Movie Makers the highlights of her adventures in producing the first two of these films.

Photography Afield, by Ormal I. Sprungman, ACL. *449 pp., cloth, $7.50; The Stackpole Company, Harrisburg, Pa.*

Ormal Sprungman's new book, *Photography Afield*, is a splendid contribution to those movie makers whose activities are devoted for the most part to the outdoors—hunting and fishing. Jam-packed into 449 pages of easy reading are more good advice and suggestions for the still photographer and the movie addict than I have ever before had brought to my attention in one volume.

Photography Afield as a title perfectly describes the book. Part 2 (beginning at page 289) is given up to movies. The outdoorsman—the gunner, the angler, the portageur—whether interested in filming big or small game animals, upland birds or waterfowl, big game fish of the salt water and fresh water game fish of the lakes, ponds and streams, will find a wealth of information and tips on movie making behavior.

There are, in my experience, some "tricks of the trade" which he has left untouched—and I am glad of it. For, each one of us interested in filming wild life has many of his own tricks for doing a better job.

Perhaps the greatest appeal to me in this lovely book is the continued thought of conservation running between the lines. I have tried for years to advocate it in my own silent Kodachrome films of the great outdoors. Not that I still fail to thrill at the flush of a grouse, a gaggle of geese overhead, the flashing leap of Salmo Salar, or, last but not least, an old bull moose brunching in the alders. But how right you are, Mr. Sprungman: "There is no better opportunity to preach the gospel of conservation . . . than through the lens of your movie camera."

ORMAL I. SPRUNGMAN, ACL, author of the book *Photography Afield* which is reviewed on this page, trains his camera on a scene for Ducks Unlimited film. A frequent writer for MOVIE MAKERS, Mr. S. is the founder president of the Outdoor Photographers' League and camera editor for years of *Sports Afield* magazine.

Photography Afield, well illustrated (in monochrome and color) and competently written, its subjects admirably covered with an index for quick reference, should be a welcome addition to the library of every movie making sportsman.

Roy C. Wilcox, ACL

Roy C. Wilcox, ACL, a director of the Amateur Cinema League, has been a member for many years of fishing and gunning clubs in Quebec, New Brunswick and the United States. He is a life member of the American Forestry Association and a member of Ducks Unlimited and the Northeastern Bird Banding Association.

Field Book of Nature Activities, by William Hillcourt, ACL. *320 pp., cloth, $3.95; G. P. Putnam's Sons, 210 Madison Avenue, New York 19, N. Y.*

Unquestionably of allied appeal to those same filmers interested in Mr. Sprungman's volume is this definitive *Field Book of Nature Activities* by William Hillcourt, ACL. In it the author presents instructions for watching wild life in the field and for bringing nature into the home, camp, garden or classroom. Integrated with these basic data, Mr. Hillcourt gives guidance on filming animals, birds, flowers, insects, reptiles and water life.

Mr. Hillcourt, who has traveled in forty two American states and fifteen foreign countries pursuing his studies of their flora and fauna, is a member of the National Staff of the Boy Scouts of America, National Director of Scoutcraft and an assistant editor of *Boy's Life*.

Captions that click

[Continued from page 357]

visual, as well as verbal, introduction to the film.

PHYSICAL MANIPULATIONS

There is almost no limit to the number of physical manipulations in titling. However, four of the most important types of manipulation will be described below.

A magnet placed below the title card can be used to move metal objects, or objects attached to metal, which are on the camera side of the title. This method is very useful for moving arrows, bouncing balls, vehicle symbols and the like. Fig. 3 shows a typical application, where a magnet moves a steamer to the points of call on a Caribbean cruise map. (Just in passing, the island cutouts shown were made easily by the methods described in last month's *Art Work to Order.*)

WIND CAN WORK WONDERS

Fans, blowers, bellows, etc., can frequently be used to animate a title invisibly. However, whenever air pressure is used, one runs into the problem that accurate control of the title elements is difficult if not impossible. This is easily circumvented, however, by shooting the title in reverse. Suppose, for example, that one wished a group of brightly colored leaves to be blown into the frame as if by the wind and to arrange themselves into a reasonably neat title (not too neat, however, so as to preserve the desired accidental quality).

To accomplish this effect, the letters are first arranged in the desired final position but are so placed as to photograph upside down in the camera, as shown in Fig. 4. After the camera has been started and has run long enough for the title to be read, the blower is turned on and the leaves are blown helter skelter out of the frame. Following processing, the title footage is cut from the reel, turned end for end, and spliced back again so that the title now projects right side up instead of upside down. This operation not only turns the film upright, but it reverses the timing of the action as well. Hence the effect on projection is one in which the leaves blow into the frame and settle, as if by a magical accident, into a title.

ROTATION IN REVERSE

The spinning title which slows down to a stop perfectly level and exactly centered has been a popular favorite for many years. It can be produced in exactly the same reverse fashion used for the blowing leaves; i.e., by shooting the final position first, in an upside down position (see Fig. 5), and reversing the film end for end after processing.

The spin title is particularly useful as a connective device. For example, one can shoot a title in the regular way, start it spinning, and then cut to a reverse title which will slow down to a stop with a different message. The effect, again, is like a lap dissolve—without the necessity of back-winding. An additional twist is to use solid letters held in place only by the force of gravity. When the turntable gets up to speed the letters will fly in every direction. Conversely, in the reverse title, they assemble as if by magic just as the turntable comes to a stop.

ELASTIC ZOOMS

One of the most useful tricks for the movie maker without zoom equipment is what may be called the elastic zoom. First the desired title should be lettered in India ink on the tip of a toy balloon. The title on the balloon should then be placed directly below the camera lens, in such a position that it will photograph upside down with respect to the camera. The balloon should be steadied by pushing it gently against a piece of glass, as shown in Fig. 6. After the camera is started and sufficient footage has been taken to permit reading, the air should be released slowly from the balloon, while the latter is held steady at all times by a slight upward pressure against the glass. If the upward pressure is not too great, the balloon—*and* the title letters—will shrink uniformly. Thus, after reversing the film, a perfect zoom will result.

While these four methods by no means exhaust the possible number of physical manipulations, they do illustrate the kind of thing that can easily be accomplished by means of a little ingenuity. Any of these tricks at the beginning or end of your next film should make your audience sit up and take new notice of your movie making skill. And if you can make them ask, *"How did you do that?"*, you will feel that your ingenuity has not been in vain.

(In his next article, Mr. Crocker will discuss and illustrate titling tricks which involve frame-by-frame camera operations. Don't miss these fresh, new slants on titling techniques.—The Editors.)

Ralph E. Gray resigns as ACL Vice-President

The Board of Directors of the Amateur Cinema League has accepted, at his request, the resignation of Ralph E. Gray, FACL, as Vice-President and a director of the League.

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8 CLUBS 16

Braintree John F. Sullivan, of West Roxbury, Mass., president, heads the list of officers for the newly organized 16 and 8 Movie Club, of Braintree, Mass. Harry Maki, of Quincy, and Stanley E. Brackett, of Braintree, are first and second vicepresidents, respectively. Norma W. Brackett, ACL, Braintree, is secretary, and Dom Grazio, of Quincy, is treasurer.

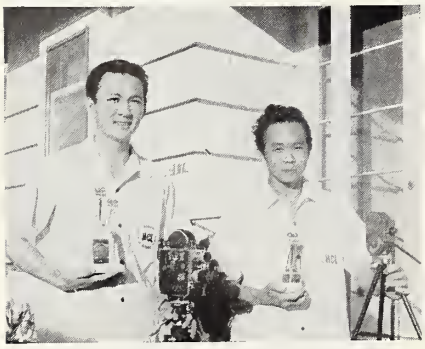
The group meets the second Tuesday of each month in the recreation room of Alves Photo Service, 14 Storrs Avenue, at Braintree.

Easton awards At an early fall program of the Easton Click-It Club, ACL, prizes were awarded for the best summer slides. John E. Miller, jr., placed first, James Shook was second and Paul Detweiler third. An illustrated talk, *Slides—Taken for a Purpose*, was delivered by Cosmo D. Gadaleta, of Washington, N. J.

The club meets the fourth Wednesday of every month at the Easton Y.M.C.A.

San Mateo Recent program notes, scrawled out by Betty Stefenel, ACL, indicate a busy and stimulating time during the past month for members of Peninsula Home Movie Makers Unlimited, ACL, of San Mateo, Calif.

Jimmy McDonald Night led things off. This noted traveler and filmer presented a program of pictures on the West Indies, Central America and Mexico. This session was followed by one devoted to a screening of the prizewinning films from the San Francisco Bay area, a traveling salon sponsored by the Northern California Council of Amateur Movie Clubs. A program devoted to slides, an innovation this year for PHMU, and work of titling the club project film, under direction of John Gorman, ACL, rounded out the month's activities.



AWARD WINNERS in semi-annual contest of the Hawaii Cinema League, ACL, are (left) George Lai, ACL, 16mm. class, Thomas Lum, ACL, 8's.

Recently elected officers include Herb Holloway, ACL, president; Charles Chatfield, vicepresident; Owen Ottley, ACL, secretary, and James Robinson, who continues as treasurer.

Golden Gate awards The Carl Gitschel Trophy for the first place winner in the annual contest of the Golden Gate Cinematographers, ACL, of San Francisco, went to George A. Sohst this year for his film, *Guatemala*. Second place, a ribbon award, was won by A. V. Brady for *New Arrival*.

New York City A program of eight 8mm. films was presented at the October meeting of the Metropolitan Motion Picture Club, ACL, led off by *Angel in the House*, by Helen and Frank Fisher, ACL. This was followed by *The Conspirators*, by Margaret and Ed. Barron; *Double Trouble*, unit production of the Brooklyn Edison Company Camera Club; *Terry's Adventures* and *It's VE Day*, by Terry Manos, ACL; *South of the Border*, by Mannie Lovitch, ACL; *A Pair of Shorts*, by George Valentine, and *Tony and Chief*, by Gus Scena.

Dallas shoots By the time this goes to press, members of the Dallas 8mm. Club will be deep in a group production of a dramatic story that sounds like a timely expose of a gambling scandal. With some twenty five persons listed in the cast, we have been wondering who's behind the cameras.

Seattle session A recent meeting of the Seattle Amateur Movie Club, ACL, was given over to editing, members bringing with them long-neglected footage and holding an open discussion of the problems of editing it. *Rugged Mountain Wonderland*, by Jack Moran, ACL, *Dairen*, by Fred Herman and an instructional film from General Electric were screened.

Wash., D. C. The October meeting of the Washington Society of Cinematographers, ACL, featured a talk, *How Newsreels are Shot*, by Capt. James E. Henry, newsreel section, Department of Defense. A new monthly club feature was premiered, the *WSC Newsreel*, both the 8mm. and 16mm. members of the club putting together their own news coverage of local, national and club events.

AT ANNUAL CONTEST NIGHT of Golden Gate Cinematographers, ACL, are (l. to r.) J. Cinimo, jr., contest chairman; H. Ketzen, secretary; George A. Sohst, winner of Carl Gitschel Trophy; R. Alexander, vicepresident; A. Gauschildt, president, and A. Balzarini, treasurer.

G. W. Miller, R. W. Mende, R. N. Wilson, T. Jarrell and Alfred Pfanstiehl contributed to the 8mm. section. Wilbur Cummings, J. Don Sutherland, ACL, Mrs. Leo Dawson, C. W. Lahde, Richard Parvin, ACL, J. C. Peter, ACL, H. F. Houghton, ACL, and C. F. Wheatley worked on the 16mm. footage.

The November meeting featured a personal presentation by Ralph E. Gray, FACL, of *Mexico at Work and Play* and *Glamorous Guatemala*.

St. Louis agenda *Reel News*, the bulletin for the Amateur Motion Picture Club of St. Louis, notes the appearance before the club earlier this fall of Fort Guerin, cameraman on Queeny expedition to Africa for the filming of *Latuko*, who spoke on his experiences there. *Grand and Bryce Canyons*, by H. W. Tacke, *Hawaii*, by E. J. Baumberger and the club production of a film on St. Louis have also been screened.

New in Denver Sponsored by the Emily Griffith Opportunity School, the Amateur Motion Picture Society of Denver, ACL, early this fall held its organizational and election meeting. Markley L. Pepper, ACL, is president, with George Calvin vicepresident and Helen Barwinski secretary-treasurer.

Chile elects In Santiago, the Cine Club Amateur de Chile, ACL, and the Club Fotografico de Chile have merged under the combination name of Foto-Cine Club de

Chile. Antonio Marti Vidal is president of the new group. Other officers are Carlos Feuereisen, vicepresident; Raul Espina, treasurer, and Luis Lopez, secretary. The directors are Carlos Hohmann, German Oyarzun, Miguel Gutierrez, Juan Federico Berndt, Enrique Gundermann, ACL, Dr. Harry Boettcher, Jose Julio Nieto and Raul Illanes.

Mich. Council The sixth annual outing and pancake supper of the Michigan Council of Amateur Movie Clubs was held in October at Allegan. The afternoon program took place at Ely Lake in the colorful state forest. After the supper, attended by 165 movie makers from all over the state, a program of contest films was screened. Grand Rapids Amateur Movie Club, ACL, won a plaque for *The Nut Bolts.*

James A. Wilson, of the Crescent Studios Camera Shop, in Kalamazoo, was sponsor of the event, and Niles Movie Club was this year's host.

Wash. Aggies For the third successive year, the exhibit by the Agriculture Amateur Movie Makers, ACL, in Washington, D.C., was one of the main features of the annual Agriculture Hobby Show. The club projected several films as part of a variety program held in the Thomas Jefferson Memorial auditorium. H. D. Bateman, Edward Blackmore, John Best, Melvin Johnson, Homer Pryor and Charles Cunningham participated in the event.

Toronto The opening gathering of the season for the Toronto Movie Club, ACL, was a corn roast, held this year at the summer home of club president Charles D. Woodley at West Hill. Movies in the open, a big bonfire, roast corn and all the trimmings were part of the occasion.

The first official meeting of the year was held at the club's quarters in the Central Library auditorium, and, following a tradition, featured a showing of a new film by Dr. A. I. Willinsky, FACL. This year Dr. Willinsky presented *An Introduction to Israel,* with music on discs purchased there.

Phila. feature *Blue Holes of Andros,* a documentary on the Andros Islands in the Bahama group, was presented before a gathering of the Philadelphia Cinema Club recently by Henry S. Moncrief, manager of the Fenjohn Underwater Photo & Equipment Company. A specially designed bantam 16mm. camera was used for this unusual film, the technical problems involved being discussed at length by Mr. Moncrief before and after the screening.

L. I. project Members of the Long Island Cine Club, ACL, of Lynbrook, N. Y., have completed final plans for a major club production, a documentary film on Long Island. Specific job assignments have not as yet been announced.

South Africa The Durban Amateur Cine Club is currently in the throes of producing a 2000 foot color film based on the early history of Durban. Producer is Ken Clarke, an ex-mayor of the city. A local repertory group is supplying some of the actors, while the Zulu tribes provide the others.

Neal Du Brey, ACL, writes that the Zulus are natural actors and a joy to direct. In a recent filming of a tribe of Zulus attacking a party of traders, the Zulus became so carried away that they exuberantly "massacred" the entire party. The shots of this melee turned out so well, however, that the original script has been altered to fit the footage.

Northern Calif. Othel Goff, ACL, won top honors in the recent contest sponsored by the Northern California Council of Amateur Movie Clubs with his travel film, *Winter Play.* Other winners were *Bay Empire Snow Trip,* by W. C. Wadsworth, ACL: *Christmas Eve,* by Milton Daley; *Haircut for Junior,* by Bob

O. L. Tapp, ACL

UTAH CINE ARTS CLUB turns to Bingo during outing at Glacio Park Lodge near Salt Lake City.

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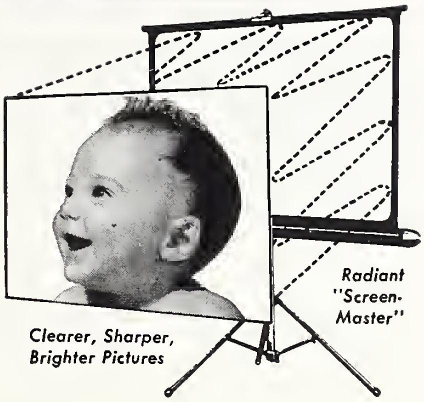

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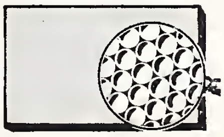

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Buckett, ACL. Honorable mention awards went to *Summer Sailing*, by Joseph Pancoast, ACL; *Legend of Lost Cove*, by Art Smith; *Vacation, 1950*, by Herb Goldstein; *Fool in the Sun*, by Ed Kentera; *In and Around San Jose*, by Robert Cicconetti, and *Inboard Speed Boats*, by Tom Caldwell.

Fox Valley The fall meetings of the Fox Valley Movie Club, ACL, of Elgin, Ill., provided a variety of activities for members. A Clinic Night in October included the screening and discussion of *The Chicago Fair*, by Richard Meier. A question and answer period on exposure problems preceded the screening.

One November session was devoted to a preview showing of a travel film shot on the Hudson River by Julian Gromer. The second gathering of last month was in Chicago, where the club attended the Show of Shows, sponsored by Associated Amateur Cinema Clubs of Chicago, at which *Many Wings*, by Art Kadow, was shown.

Rochester The opening fall program of the 8mm. Club of Rochester (N.Y.), ACL, featured the showing of members' vacation films, led off by one by George Ballard on his Mediterranean cruise. *Circus Time*, by George Merz, ACL, and *Carolina Holiday*, by Henry Burns, ACL, borrowed from the ACL Club Film Library, were screened on subsequent meeting nights.

Officers for the coming year are E. E. Sercu, ACL, president; Frank W. Peiffer, vicepresident; Harry C. Detweiler, ACL, secretary, and Florence E. Lourette, treasurer. Mr. Peiffer is also program chairman.

Gray in Midwest The Kalamazoo Movie Club and the Grand Rapids Amateur Movie Club, ACL, of Michigan, each staged a Ralph E. Gray Night this fall. Mr. Gray presented a program of his well known films on Mexico and other subjects.

Pitt-Albany The Berkshire Museum Amateur Movie Club, ACL, of Pittsfield, Mass., presented its annual show for members of the Amateur Motion Picture Society of Albany (N.Y.), ACL, last month. The program included *Canada Journey*, by Morton Higham; *Hi, Tahoma!*, by Alec Gaylord; *Tournament of Roses*, by H. S. Endicott, ACL; *Horse Show*, by Mabel Bradway, ACL, and *Sorcerer's Apprentice*, by P. G. Mattoon.

Brooklyn The Brooklyn Amateur Cine Club, ACL, presented an illustrated lecture, *Art Applied to Movie Making*, by Stanley Atias, ACL, at its October session, in company with a sound on film color travelog, *Wings to Ireland*. The November meeting was the first Guest Night of the season, at which George Kirstein, ACL, presented his prize winning film, *The Chinese Handbag*. *Mars, the Bringer of War*, by Mr. Atias, was also shown.

Cincinnati A double feature program was given the members of the Cincinnati Movie Club, ACL, at a recent meeting. *The Photographer*, by Willard Van Dyke, a documentary study of the work of Edward Weston, and *Northland Vacation*, by Mr. and Mrs. Elmer Duerigen, comprised the dual showing.

The second half of the evening was devoted to the display and discussion of movie making gadgets.

How Disney does it

[Continued from page 355]

ting down to business. They have keen ears and, if frightened, they dive instantly, at the same time slapping their trowel-like tails hard on the water's surface. This sounds like a man falling out of a boat, and all the beavers for half a mile duck under at the warning.

Working from blinds erected at likely spots, the Milottes spent day after day waiting for the beavers to start their wood-cutting operations. But as likely as not, the beavers wouldn't like the spot selected by the photographers; they'd go a couple of rods farther up stream and just around the corner. That would ruin *that* day's chances.

When the location was a fortunate one, nine times out of ten no beaver appeared until after sundown. And yet, using a Cine-Kodak Special, a 4 inch high-speed telephoto lens wide open and Commercial Kodachrome, it was just possible to secure sufficient light for adequate exposure. Now, Commercial Kodachrome ordinarily requires two filters, one for conversion to sunlight and the other supplying the correction factor for the particular emulsion batch of the film in use. It was at times necessary to remove the filters to get more light, at a sacrifice of true color rendition. Although I am quite familiar with this characteristic of Commercial Kodachrome, I admit I could not detect where the filters had been removed.

There is a thrilling sequence of shots made from an improvised underwater camera box, showing the beaver approaching their house entrances under the bank of the pond. If I hadn't seen the film myself, I could never have believed it possible to get beavers within a mile of an underwater camera.

In between beaver sessions, the Milottes were successful in picking up a sequence of otters at play that is superb as a nature study, as well as a comedy interlude in the film. Other shots of coyotes and bird life complete this story of everyday life, work, play and tragedy in *Beaver Valley*.

The moral the amateur movie maker should draw from *Beaver Valley* is this: Manufacturers have given us all the equipment necessary for filming successfully the most difficult nature subjects. The remainder of the road to sensational pictures is traversed by a combination of intimate knowledge of the subject—and infinite patience.

Not many amateurs have the money or time to play around with truly big game. But Disney himself has shown that long-distance safaris are not the only paths to great films. His *Nature's Half Acre* could have been made in your own backyard—an area concealing creatures far more unfamiliar, more beautiful and more terrifying than the world of mammals affords.

In the next issue of MOVIE MAKERS I shall review *Nature's Half Acre*, its characters and its photographers. If you love nature pictures—and who doesn't—I urge you to see what I consider the finest nature drama ever made. Just seeing it once has inspired me to make another film. The subject? Well, a nature story, naturally. But I don't dare say what exactly, for I might find it produced by Disney Studios before I ever got started.

Making exposures fit

[Continued from page 359]

and preventing harsh lighting contrasts.

For the most pleasing results, especially in color, the shadows should receive at least one third as much light as do the highlighted portions of a scene. This is a balance which is hard to find naturally outdoors, so that on personality closeups (see Fig. 5) a reflector should be used. In long shots, it is best to have the sun at one's back if there are many shaded portions, since reflectors are out of the question.

SUMMING UP

To sum up, then, we find that so-called "correct exposure" depends directly on the relationship existing (or arranged) between film sensitivity range and subject brightness range. Where the latter exceeds the former, a deliberate choice of subject must be made and, to a degree, other parts of the scene may suffer. Where subject range matches sensitivity—which is happily in the majority of cases—correct exposure may be achieved throughout. And, finally, where subject brightness is less than the film's total sensitivity, selective exposures can be used, if needed, for selective effects.

The result all depends on where you put your picture along the 16 inch ruler.

Make mine Norway!

[Continued from page 367]

pretty *swell* ones in U.S.A.!) I myself used Nerlien's and I'd defy anyone, this world over, to find a more helpful outfit. Yet other American tourists have defied me to equal Foto-huset, or Foto-magasin, etc. In any event, we Americans here do seem agreed that, although Norwegian photo shops have almost nothing to sell us, the service these shops *give* us is incredible. Such courtesy!

My films were air mailed to France and I got them back in less than two weeks. As for the quality of the work, I personally can see no whit of difference in the sharpness or depth of color from American processing.

There aren't very many American tourists here, but *all* those I've come across agree with my findings on all scores—that *this* is the most sensational scenery in the whole world and the most challenging to photograph. Why, alongside of Norway's incredible roads, the Swiss Alps, the Grande Corniche, even the great Rockies look weak and puny. These roads creep stolidly around the outside edges of the mountains in a manner that any sane engineer would tell you was impossible; they seem to hang in space and when you look out of the bus window you're positive you're in a plane! There are *no* bus accidents! These excellent buses are public transport running quite on schedule—although the driver will cheerfully halt for you to snap that stupendous shot! For this is *Norway*, where everyone takes time to be courteous and friendly.

There's a place called Frogner Park which defies description because there's *nothing to compare it to*. For sumptuousness it equals our New York World's Fair of 1939; yet it's a woodland devoted to the most forceful and compelling sculpture I've ever seen. Here, Vigeland's bronze and granite statues seem so *pulsatingly alive* that you'd swear they breathe. It's probably the only park in the world devoted specifically to the sculptures of *one man* and I can't understand why in America we don't know more about Vigeland—he's *terrific!* It must be Norwegian modesty!

There's a coastal Express Ship service going above the Arctic Circle which offers photographic shots unobtainable anywhere else in this world. Called Hurtigruten, the fleet is comprised of thirteen ships as comfortable as any first class little luxury liner. And if you want to really rough it, you can go on Hurtigruten, 1250 miles from Bergen to Kirkenes (see your map!) for $16. Of course, at this rate you'd need to take a sleeping-bag, your own food, and sleep on deck, which you may

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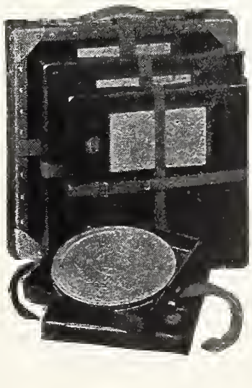

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THE WORLD AROUND US

IT'S a funny thing how amateur filming seems to run in cycles. The year 1950 in our Ten Best contest, for example, came to be known to the judges as the Era of Dilemma and Drought. For, so help us, in no less than four films screened almost in a row, the harried hero, wandering lost and thirst-crazed in the desert, drained his canteen of its last life-giving drops—and then (unaccountably to us) *threw it away!*

This year, providentially, the pictures have been running to saner and simpler subjects. There were noticeably more films on the natural drama as-is—the renascent miracle of spring, the beauty and husbandry of bird life, the unlimited variety and incredible structure of the insects. In a word, more of the world around us.

It seems unlikely that the great Disney series of nature studies has had already this effect on the amateur. But it seems equally sure that by next year such epics as *Beaver Valley* and *Nature's Half Acre* will leave their mark on the work of the amateur movie maker.

If so, we believe this change in cycles will be for the better. Unbelievable in their gaudy livery as some insects are, they are yet more credible than a desert-crazed hero who discards his canteen.

THE AMATEUR CINEMA LEAGUE, INC.

Founded in 1926 by Hiram Percy Maxim

DIRECTORS
Joseph J. Harley, *President* Ethelbert Warfield, *Treasurer*
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C. R. Dooley Harold E. B. Speight
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The Amateur Cinema League, Inc., sole owner and publisher of MOVIE MAKERS, is an international organization of filmers. The League offers its members help in planning and making movies. It aids movie clubs and maintains for them a film exchange. It has various special services and publications for members. Your membership is invited. Six dollars a year.

AMATEUR CINEMA LEAGUE, INC., 420 LEXINGTON AVE., NEW YORK 17, N. Y., U. S. A.

---

do, though I'd not advise it for a long trip. Natives do it from just one port-of-call to the next, in very orderly manner and its interesting to see. The trip takes six days; then you could come south again by bus through Finnmark and get wondrous shots of Lapp life. I spent twelve days on the Hurtigruten ship *Vesteralen*, having an elegant little cabin, excellent meals and special shore excursions at some of our thirty two ports of call. The whole trip, *everything* included, cost me $120. So that gives you the range of cost; any amount you choose from $16 to $120. Our U.S. Embassy folk tell me the February fishing sights, from this same trip, are as sensational as the Midnight Sun! Travel here all costs so very little in U.S. money and offers *incomparable* photographic value!

ACL will provide you with names of Norway's camera clubs, and their welcome to American ACL members is wholehearted and warmly friendly. And so, *Skaal* from Norway until I return to the States.

Your fellow member,

Mrs. Andrew "Dicky" Roth, ACL

P.S. I ought to add, fellow filmers, that I went over and came back on the most democratic passenger luxury liner I've ever been on—N.A.L.'s *Oslofjord!* There's no "brass" on *Oslofjord* and her captain and officers are particularly cooperative toward camera fans. Within reasonable limits of safety and good sense, they'll give you helpful, sympathetic privileges all along the way.

A damsite more colorful

[Continued from page 365]

traveling along or parking on the dam roadway itself.

While, unfortunately, cameras are not permitted with visitors who are conducted through the dam, this is a worth while excursion for any sightseer. The operating principles of the whole project are explained in a thirty minute tour that is run daily from 8:00 a.m. to 5:00 p.m. Visitors take an elevator some 500 feet down into the inner workings of the mammoth structure. A nominal admission is charged.

LAKE MEAD

To the north and eventually east of the damsite is Lake Mead. Set in the midst of brown, red and purple mountains, this tremendous storage of water has been turned into a vast recreational area that takes days to see; among its attractions are swimming at various locations such as Meneway Beach near Boulder City, boating by rental or on regularly scheduled trips by large cruisers, and fishing for some of the finest bass found anywhere in the West.

IN THE NEIGHBORHOOD

Last Frontier Village: A reconstruction of a western gold-rush township located in Las Vegas, adjacent to the Last Frontier Hotel.

Mt. Charleston: Forty minutes northwest of Las Vegas, with ski runs in winter above unforgettable views.

Ghost Gold Mines of Eldorado Canyon: Forty miles east of Las Vegas to Nelson, Nevada. Many old mines on the way down to the Colorado River are stocked now with rainbow trout.

Historic Moapa Valley: Fifty miles north of Las Vegas is this fertile farmland at the northern extremity of Lake Mead.

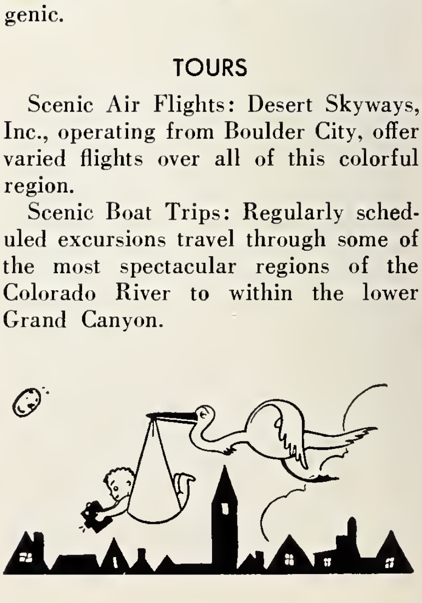
Indian Museum: Located at Overton in the Moapa Valley, it houses relics found in the ruins of Lost City, an ancient Indian village now covered by Lake Mead.

Valley of Fire State Park: Through Moapa Valley via State Highway 12 to a dirt road. It is a region of weird crimson formations dotted with prehistoric picture writings. Highly photogenic.

TOURS

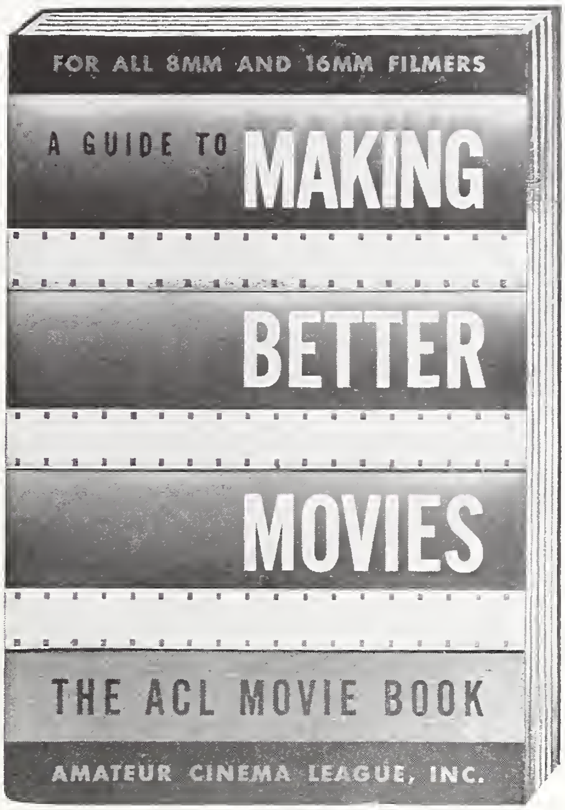
Scenic Air Flights: Desert Skyways, Inc., operating from Boulder City, offer varied flights over all of this colorful region.

Scenic Boat Trips: Regularly scheduled excursions travel through some of the most spectacular regions of the Colorado River to within the lower Grand Canyon.



EVERYTHING YOU NEED TO MAKE BETTER FILMS

HERE'S HOW THE AMATEUR CINEMA LEAGUE CAN HELP YOU with your filming interests just as it has advised and aided more than 100,000 other movie makers:



FOR ALL 8MM AND 16MM FILMERS
A GUIDE TO MAKING BETTER MOVIES
THE ACL MOVIE BOOK
AMATEUR CINEMA LEAGUE, INC.

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1—The ACL MOVIE BOOK — the finest guide to 8mm. and 16mm. movie making. 311 pages of information and over 100 illustrations. This guide sells for $3.00!

2—MOVIE MAKERS — the ACL's fascinating, friendly, up-to-the-minute magazine — every month. Chock full of ideas and instructions on every aspect of movie making.

PLUS THE FOLLOWING LEAGUE SERVICES

Continuity and Film Planning Service . . . planning to make a movie of your vacation? of your family? The ACL's consulting department will work up film treatments for you, full of specific ideas on the planning, shooting and editing work. Special forms are available to help you present your ideas to the consulting department.

Club Service . . . want to start a club? The ACL club department will give you helpful tips based on experience with clubs around the world for more than 23 years.

Film Review Service . . . you've shot your film and now you want to know how it stacks up? Are there sequences in it that you're not quite sure of? Any 8mm. or 16mm. film may be sent to the ACL at any time for complete screening, detailed criticism and overall review.

Booklets and Service Sheets . . . service sheets on specific problems that you may come up against are published at intervals. They are yours for the asking.

ALL THIS IS YOURS FOR ONLY $6.00 A YEAR!
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I wish to become a member of the ACL, receiving the ACL MOVIE BOOK, *Movie Makers* monthly, and all the League services for one year. I enclose remittance for $6 (of which $2 is for a year's subscription to *Movie Makers*) made payable to Amateur Cinema League, Inc.

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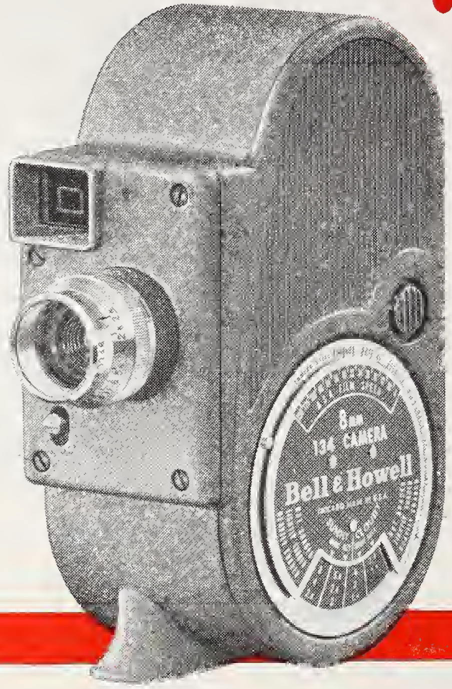

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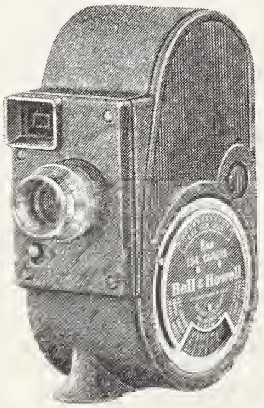
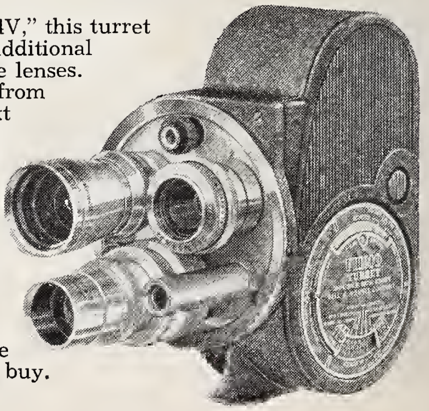
134V *was $109.95* NOW $89.95



This is the popular 8mm camera with all of the features of the new "134W" ... *plus* the additional versatility of a *fifth* speed for true slow motion, and a single frame release for time lapse and animation effects. A great camera—easy and economical to use, compact in design, built for greater accuracy—now at a new low price.

134TA *was $149.95* NOW $129.95

Similar to the "134V," this turret model offers the additional versatility of three lenses. Instant switching from one lens to the next is easy. The positive viewfinder automatically rotates into position with its matching lens. There is a critical focuser for hairline accuracy. The "134TA" is unquestionably the year's outstanding buy.



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IMPORTANT: All members of this outstanding "134" family of economical "8's" are guaranteed for life. Prices are subject to change without notice. Liberal terms and trade-ins offered by most dealers.

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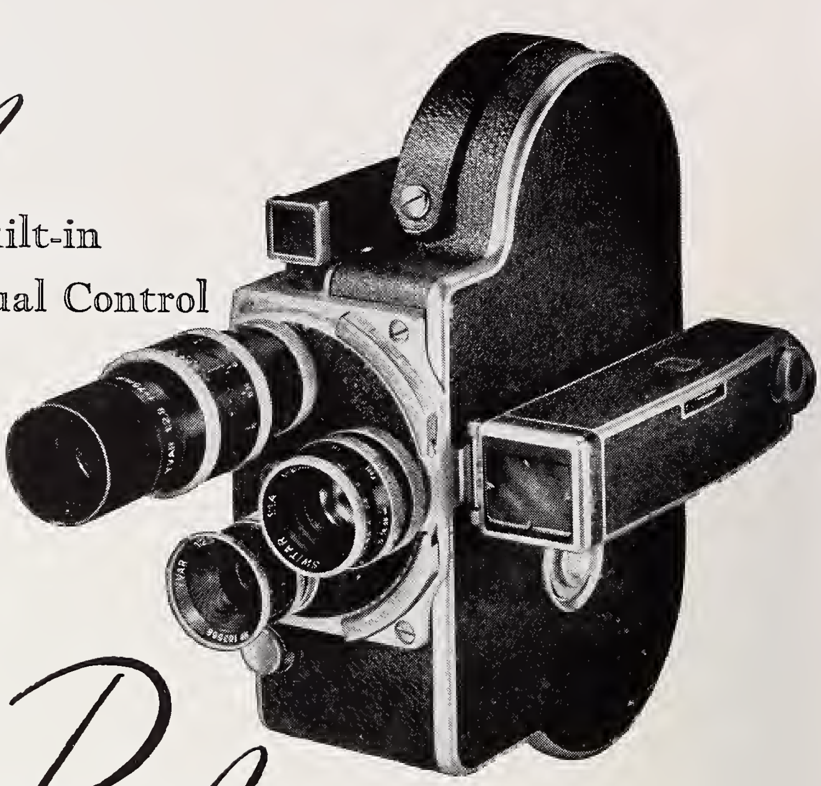


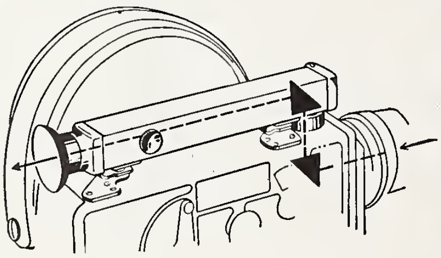
Bolex Model H-16 and H-8 Movie Cameras

Unless you can precisely control the composition and focus of every sequence, your finest filming ideas will go for nothing.

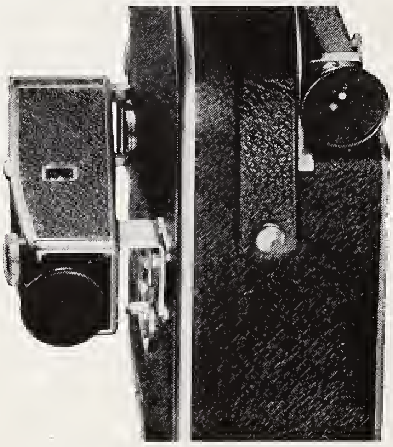
The still photographer can manipulate magnifications and effects in the dark room at any time—you, a movie maker, must make these important decisions before shooting.

Your movie camera, therefore, should be equipped with the best system to give you critical focus and accurate fields of view for any lens.

Because full frame focusing at eye level is built-in on Bolex you get critical focusing in a brilliantly clear field. Ten-diameter magnification transmits true, distortion-free images and allows adjustment for individual eyesight.



A true image is transmitted through optical system of eye-level focus



Easy to focus or find from behind camera

Then the Octameter finder, another exclusive Bolex feature, gives you superb visual control for six lenses. Trip the knurled disc to match the focal length of your lens and see the *exact* field of view click into place—with calibrations visible both externally and internally, you cannot overlook the accuracy of the Octameter! And only the Octameter is scaled for parallax down to twenty inches, which means that even your titles, shot from cards as small as 8" x 10", will be perfectly centered.

What else?—when you add a fourth, fifth or even a sixth Kern-Paillard "Visifocus" lens, or any other lens, between 16mm and 150mm focal length to your Bolex, the Octameter covers the whole range without extra cost or modification.

Your Bolex Dealer has Bolex H models available from $244.75 to $318.00, less lenses, no tax. Kern-Paillard "Visifocus", the ultimate in movie lenses: for *all* 16mm cameras from $78.75 to $183.75, inc. F.E.T.

Bolex owners—*receive regular free mailings of the 25c magazine "Bolex Reporter," by registering the serial numbers of your Bolex equipment with us.*

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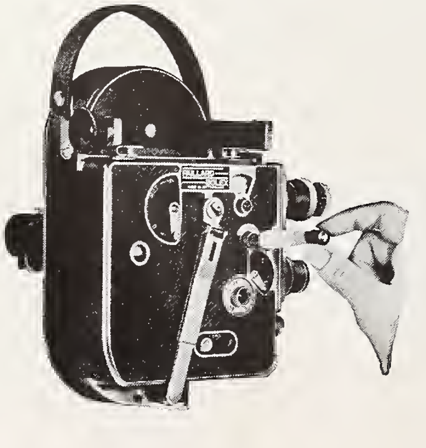

So many exclusive features—
on both Bolex H-16 and H-8

- *Automatic film threading*
- *Unlimited forward and reverse hand winding*
- *Time exposure setting*
- *Single frame setting*
- *Full frame eye-level focusing*
- *"Octameter" finder*
- *"Visifocus" automatic depth of field lenses*

YET ANOTHER BUILT-IN BOLEX FEATURE

For magnetic sound-on-film, the single-claw mechanism, pioneered and perfected by Paillard, is built-in on Bolex!!

The only simple modification on any Bolex H-16 camera is the installation of single-sprockets. **Bolex—the camera for magnetic sound-on-film!!**

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MOVIE MAKERS

THE MAGAZINE FOR
8mm & 16mm FILMERS
Published Every Month by
AMATEUR CINEMA LEAGUE

December
1951

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JAMES W. MOORE
Editor

DON CHARBONNEAU
Consultant Editor

ANNE YOUNG
Advertising & Production

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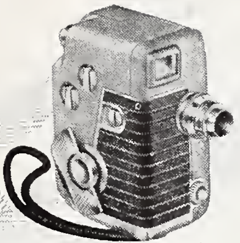
CHANGE OF ADDRESS: a change of address must *reach* us at least by the twelfth of the month preceding the publication of the number of MOVIE MAKERS with which it is to take effect.



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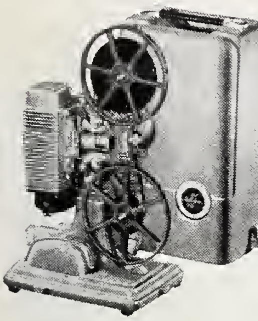

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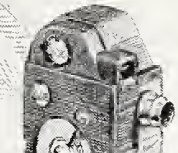

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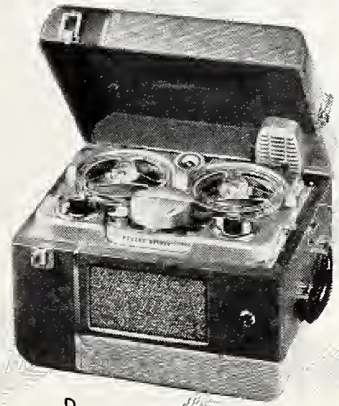

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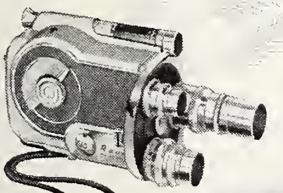

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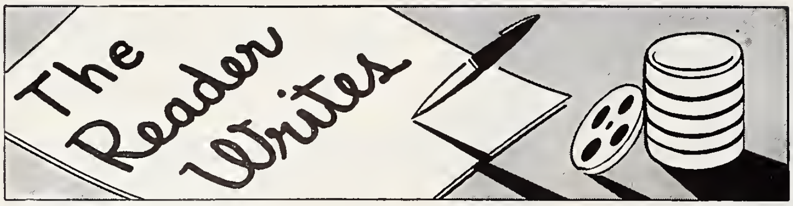

This department has been added to Movie Makers because you, the reader, want it. We welcome it to our columns. This is *your* place to sound off. Send us your comments, complaints or compliments. Address: *The Reader Writes*, Movie Makers, 420 Lexington Ave., New York 17, N. Y.

RCA MAGNETIC SOUND

Dear Mr. Moore: Those were two very fine articles on magnetic sound and the RCA projector-recorder you presented in September and October Movie Makers. I should like all my salesmen to read them, so please send me ten more copies of each, and bill accordingly.

Jack Proctor, ACL
Melrose, Mass.

ENGINEER AN AMATEUR

Dear Mr. Moore: Thank you very much for giving such a good presentation to my article on the RCA 400 magnetic projector.

Being a cine-amateur myself, I naturally will be using this new recording medium for my own films. Therefore, I feel that at some future time I might be able to contribute further to Movie Makers with reports on my experiences.

G. A. Del Valle
Engineering Dept.
RCA Victor Division
Camden, N. J.

Such reports from cine-amateur del Valle, project engineer on the RCA magnetic projector, will be warmly welcomed at any time.

HELPED CONTINUOUSLY

Dear Sirs: Thank you for the reminder to renew my membership in the Amateur Cinema League. I would not want to miss a single issue of Movie Makers, for it has helped me continuously to improve my movies.

Norman A. Putherbough, ACL
London, Ont., Canada

THE MESSNER TITLER

Dear Sirs: In the October issue of Movie Makers I have just finished reading the article by William Messner, ACL, called *Zoom Titles With Zooming.*

Can you please tell me where Mr. Messner purchased this titler and the cost of it? Or, if he made it himself, how about publishing the designs and dimensions of it in the near future.

Douglas Archer, ACL
Beverly Hills, Calif.

Dear ACL: I hope William Messner's article in October Movie Makers will be followed soon by another giving details for building his titler both for still and zoom titles—particularly diagraming that cradle holder he has for the Bolex H camera.

Mrs. Stanley E. Brackett, ACL
South Braintree, Mass.

Both Movie Makers and Mr. Messner have received many requests for a detailed outline of the construction of this simple but versatile titler unit. Exactly such an article, thoroughly illustrated with photographs and construction diagrams, is now in preparation. Readers may look for it in an early issue.

SLIDE BOOKS BY BOND

Dear Sirs: In the September issue of Movie Makers, B. L. Williford, ACL, of San Leandro, Calif., mentioned a couple of new books on slide photography by Fred Bond. Since we take colored slides as well as 16mm. movies, we are anxious to know more about this.

Can you give me the name and address of the firm publishing these books?

Ernest A. Reed, ACL
Lyons, Kans.

We certainly can, Mr. Reed; and, in fact, we should have thought to add this information to the Williford letter in the first place.

The two books in question—both known as *Making Better Color Slides*—are really Part 1 and Part 2 of the same work, but they retail for $3.50 each. The publisher is Camera Craft Publishing Co., 95 Minna Street, San Francisco 5, Calif.

PRETTY GIRLS—MARCHING

Dear Fellow Members: Any ACL members visiting New Zealand during the months from November, 1951, to March of next year will do well to keep a watchful eye (and a supply of film) for ten pretty girls—marching.

Precision marching as a sport for girls first caught on in New Zealand some eight years ago. Outstanding and colorful teams (a team is comprised of one leader, nine rankers and reserves) now compete against each other with fanatical enthusiasm throughout the Dominion Down Under.

Even should your travel plans not include New Zealand, you will find one of our crack teams parading its precision skills for eighteen weeks this spring and summer throughout England and Scotland. First invited by Scottish enthusiasts, the chosen team is, appropriately, the kilted Blair Athol unit from our Scottish city of Dunedin.

Stanley W. Cleland, ACL
Dunedin, New Zealand

A HEARTY THANK YOU

Dear ACL Pres. Harley: At the November 28 meeting of the Amateur Motion Picture Society of Albany, ACL, our program chairman Ray Bellanger presented through your courtesy two Ten Best films of 1948. These were *Crystal Clear*, produced by yourself, and *Menemsha*, by Jose Pavon, ACL.

Mr. Bellanger, myself and each member present wish to express a hearty thank you. The films were both entertaining and educational, and they have given many of us high hopes of making a Ten Best some day.

Ruth Borland, ACL
Secretary
Amateur Motion Picture Society, ACL
Albany, N. Y.

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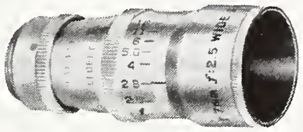

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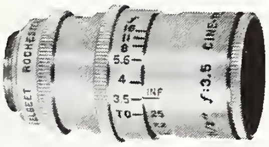

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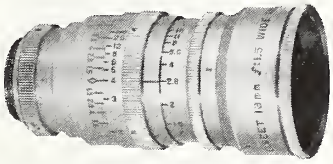

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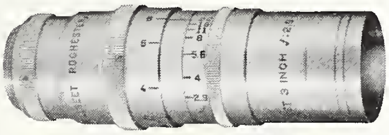

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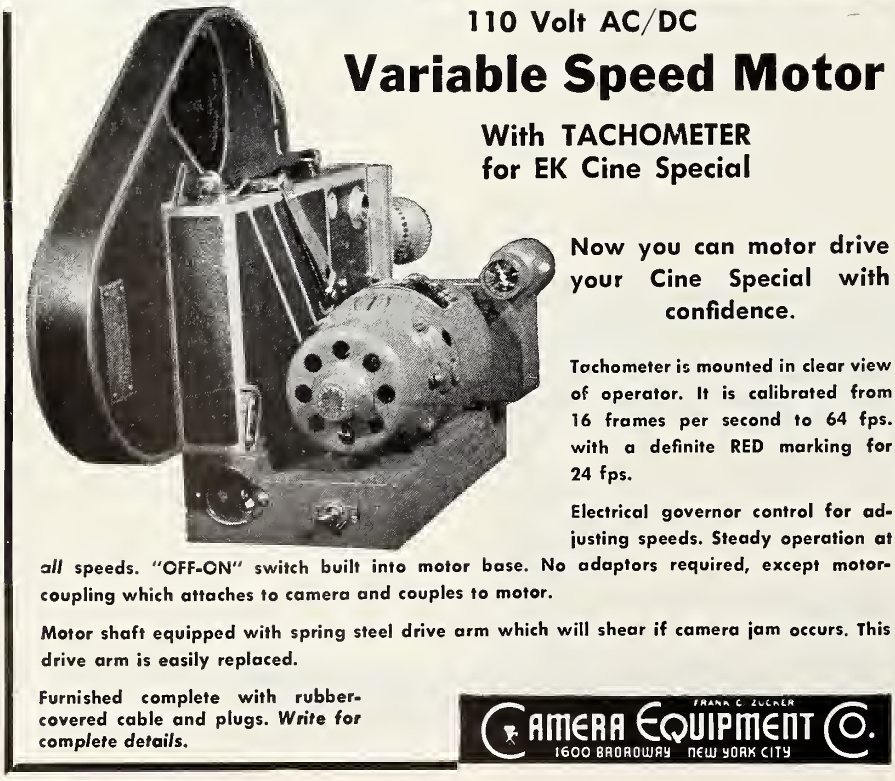

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outstanding papers are read; working methods are demonstrated; color slides, prints and motion pictures are exhibited, and members with cognate interests get acquainted and discuss their mutual problems.

Any Movie Makers reader interested in further information is invited to write me at the address below.

Harris B. Tuttle, ACL
Chairman

Membership Committee
Biological Photo Association
343 State Street
Rochester 4, N. Y.

EXCELLENT SERVICE

Dear Mr. Charbonneau: Thank you for your detailed reply to my recent query concerning a film plan for my trip. This was the first opportunity I have had to use the excellent services of the League. I appreciate the ACL more and more every day and I am proud to be a member of such an up-and-coming club.

Elisha Tuttle, ACL
New York City

THE SWAP SHOP

In this column Movie Makers offers its readers a place to trade items of filming equipment or amateur film footage on varied subjects directly with other filmers. Commercially made films will not be accepted in swapping offers. Answer an offer made here directly to the filmer making it. Address your offers to: *The Swap Shop, c/o* Movie Makers.

SCANDINAVIA WANTED

Dear ACL: As some of my 8mm. Kodachrome films were lost returning from Scandinavia last summer, I would like to know if there are any readers who have footage of Sweden, Copenhagen, Denmark or Paris that they will sell or swap.

John L. Anderson, ACL
25 West Street
Boston 11, Mass., U.S.A.

LARGE U. S. CITIES

Dear Swap Shop: I need 16mm. black and white footage of large cities throughout the United States, preferably New York, Chicago, San Francisco, Boston, Detroit, Pittsburgh and the like.

In return I will shoot equal footage as requested anywhere in Southern California, particularly around Los Angeles or Hollywood. Or I will return twice the footage accepted in unexposed film. If you are interested, please write me at the address below.

Gus C. Bayz
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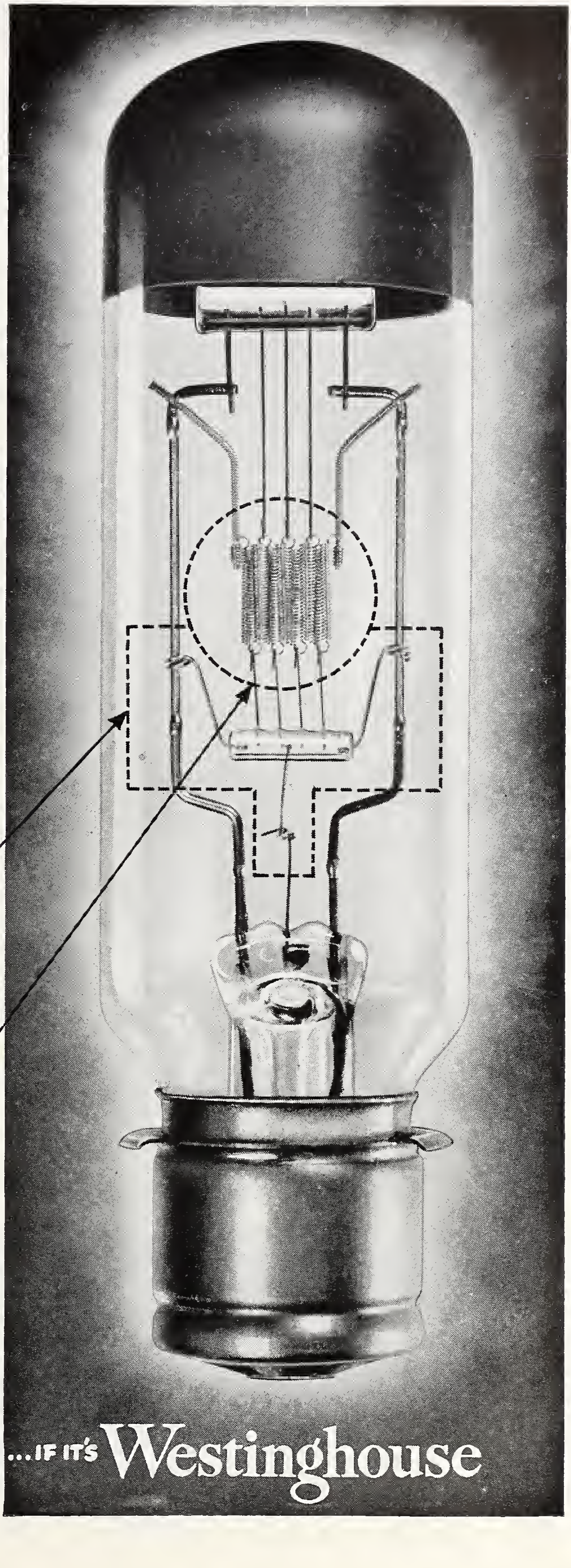

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Closeups—What filmers are doing

Traditionally, in December, this watch tower turns its attention to those many fine films which, in the year's Ten Best contest, *just* didn't place. We do this with a tempered regret that these good efforts were superseded by ones still better. And we do this also with a timely reminder to these competitors to try, try again.

* * *

Academy Awards to the contrary, Walt Disney was not the first filmer to discover the natural wonders of the world around us. Francis M. Spoonogle, ACL, for example, has been buddying up to bugs for years, and he does so again in this year's *Spooney's Specialty*. L. C. Troestler displayed the same sort of affection for flowers in his *Blooms of the Seasons*, while Jay T. Fox, ACL, and William S. Block, ACL, looked rewardingly at the life around them in *Nature's Highlights* and *A Visit With Turtles*, respectively.

* * *

The families, as well as the fauna, of our world have always been popular picture subjects with personal movie makers. Seymour Kamen, ACL, for example, served up engagingly the familiar husband-and-wife switch in *Woman's Work is Never Done*. Leonard E. Carr, ACL, cut the contretemps to a father-and-son hunting expedition in *No Bullets*, while O. L. Tapp, ACL, put the problem frustratingly up to father in *All in a Day*.

* * *

But families are not folks alone. Families are children and, of course, Christmas with the children. Concerned with the first class were *The Gate Was Open*, a charming childhood study by Gene Arneson, ACL, and *Wanted—A Grandmother*, done by Margaret E. Conneely, ACL, with equal charm. Among those trimming their moppet movies with tinsel were Harold R. Sloper, ACL, in *Santa Rides Again*, and Edmund G. Dittmer, ACL, in *Richard's First Christmas*.

You can't quarrel with us concerning the relative popularity of people over places. For there were, of course, the customary advocates of the Open Road. Some shot it straight, as in *Havana Holiday*, by Stanley Wolff; *Florida Holiday* (see what we mean!), by Jordan Smith, or *When It's Springtime in Arizona*, by Mrs. I. E. Owen, ACL.

Others put a twist in their travel continuities. Among these were Leo Caloia, with his *Joint Account;* Frank W. Dibble, ACL, in *Crazy Over Water*, and George Kirstein in *White Guardian of the Lake*.

* * *

Record films also remained in high favor among many able amateurs. Carl D. Frazier, ACL, tackled a big subject in his scientific study, *The Niagara Story*. George N. Bates, ACL, saw the same scenes but in lesser scope in *Mighty Niagara*. Henry K. Burns, jr., ACL, recorded but did not interpret Scout life in *Cubs at Camp*, while Bruce Warden, ACL, performed both functions as he pictured the building of his new home in *Haloka*.

* * *

Entries from overseas were plentiful but, to our regret, did not place as freely as we might have wished. From San José, Costa Rica, came *Reportaje Grafico Nacional*, an ambitious attempt at sound-on-film newsreeling by Alvaro Chavarria N., ACL. From still further south, A. Garcia Arocha, ACL, flew with his family to the States to record *Vacaciones en el Norte*, while L. A. Julian, ACL, of the Hawaii Cinema League, ACL, turned in a colorful collection of random shots called *Aloha Week*.

* * *

From still further afield, Lewis Lewis, FACL, of Cape Town, South Africa, announced his family's intentions with clarity in *We're Having a Baby*. Mrs. H. de Jong, of The Hague, Holland, commented unwittingly on the Lewis program with *A Mother's Hands*—that now-familiar closeup idea again. *Infermeria di Fabbrica*, an ambitious documentary of socialized medicine by Aristide Bosio, ACL, of Turin, Italy, *appeared* to be a production marked by intelligent planning and imaginative camera work. However, its black-and-white-with-sound print quality was so inferior as to prohibit any accurate evaluation.

And while we're on *that* subject, perhaps we should state that our judges feel it fair to evaluate only what you give them to see—and to hear. Thus it was, for example, that *Man In White*, a warmly human tribute to a country veterinarian by C. A. Withol, missed a higher and possibly a winning mark. To our considerable regret the narrative—on which much of the movie's sense depended—was unintelligible more often than otherwise.

* * *

A comparable down-rating because of sound quality did away as a contender with *The Builders*, by William F. Langton, ACL. For here was a record of religious missions, reverent and impressive in its pictorial approach. And they were not the too familiar ones of California's *Camino Real* either, but the older, more primitive and far less pictured structures of our southwestern states. But the accompanying narrative was delivered by a voice which, however pleasant it may be in real life, was wholly unsuitable for this subject matter.

We shall have a good deal more to say on the sound aspects of this contest in a coming, full-scale article.

* * *

The film story, or photoplay, fared surprisingly well among this year's contestants—as our major Ten Best contest report will show. And besides these winners there were still others.

Al Londema intrigued our attention from the outset with his title, *The Black Satchel;* held it through a well-developed chase sequence in the classic Western style, only to lose it at the climax with a farcical resolution of what was essentially a melodrama. Herman E. Dow, ACL, centering his actions around a Victorian couch of proper black horsehair and antimacassars, explored some possibilities of the push-button world in *The Button Slave*.

* * *

A pair of other picture makers contrived frames of dramatic import in which to mount sequences of essentially factual reportage. Samuel Fass, ACL, thus dressed up his Ice Follies footage with an attractive, but not quite convincing, tale of two girls seeking employment as skaters. With Bob Kagey, ACL, it was a superb series of scenes of a burning hotel which he tried to dramatize in *The Great Hotel Fire*.

GLEN H. TURNER, ACL, Maxim Award winner for 1951, holds Filmo 70-DE with which he filmed *In Fancy Free,* his second winner in 3 years.

The Ten Best and the Maxim Memorial Award

Movie Makers proudly presents for 1951 the twenty second annual selection by the Amateur Cinema League of the Ten Best Amateur Films of the Year and the fifteenth annual Hiram Percy Maxim Memorial Award.

The Maxim Memorial, which stands in the League's headquarters, was established in 1937 by Percy Maxim Lee, FACL, daughter of the Founder President of the Amateur Cinema League. On it each year there is engraved the name of the Maxim Memorial Award winner: and to that winner goes a sum of one hundred dollars and a miniature silvered replica of the Memorial itself. The Maxim Award winner for 1951 follows:

THE HIRAM PERCY MAXIM MEMORIAL AWARD

In Fancy Free, 600 feet, 16mm. Kodachrome, with sound on wire, by Glen H. Turner, ACL, of Springville, Utah.

Next are presented the Ten Best Amateur Films of 1951, listed alphabetically by titles.

THE TEN BEST AMATEUR FILMS

Bermudiana, 1000 feet, 16mm. Kodachrome, with sound on disc, by Helen C. Welsh, ACL, of Albany, N. Y.

Blades and Sails, 650 feet, 16mm. Kodachrome, with sound on tape, by William Messner, ACL, of Teaneck, N. J.

Colorado Diary, 1700 feet, 16mm. Kodachrome, by Lester F. Shaal, ACL, of Providence, R. I.

From This Day Forward, 800 feet, 16mm. Kodachrome, with sound on disc, by Othon Goetz, ACL, of Chicago, Ill.

In Fancy Free, previously itemized.

Invitation to Hawaii, 1600 feet, 16mm. Kodachrome sound on film, by Harold Lincoln Thompson, of Glendale, Calif.

Out of Door Life in Ohio, 2000 feet, 16mm. Kodachrome, with sound on tape, by Emma L. Seely, ACL, of Cleveland, Ohio.

Two Paper Cups, 400 feet, 16mm. Kodachrome, by Grand Rapids Amateur Movie Club, ACL, of Grand Rapids, Mich.

Vacation Highlights of 1950, 450 feet, 8mm. Kodachrome, by Fred Evans, FACL, of Sherman Oaks, Calif.

Venezia: Pearl of the Adriatic, 600 feet, 16mm. Kodachrome, with sound on disc, by Oscar H. Horovitz, ACL, of Newton, Mass.

The Honorable Mention awards follow, listed alphabetically by titles.

HONORABLE MENTION

A Breath of Spring, 400 feet, 16mm. black and white, with sound on disc, by Donald W. Volkman, ACL, of West Somerville, Mass.

Apartment C, 200 feet, 8mm. Kodachrome, by Seattle Amateur Movie Club, ACL (8mm. Division), of Seattle, Wash.

Around Lot 34, 260 feet, 16mm. Kodachrome, by Henry J. Auger, ACL, of Toledo, Ohio.

Grand Canyon Voyage, 1600 feet, 16mm. Kodachrome, with sound on wire, by Al Morton, FACL, of Salt Lake City, Utah.

High Card Goes, 350 feet, 8mm. Kodachrome, by Louis Dishotsky and Arthur Rosenthal, of Brooklyn, N. Y.

Hobby Show, 417 feet, 16mm. Kodachrome, with sound on tape, by Velma C. and Leonard E. Graham, ACL, of Long Beach, Calif.

In Trente Mille Pool, 200 feet, 16mm. Kodachrome sound on film, by Eugene E. Wilson, ACL, of West Hartford, Conn.

Movie News Scoops, 515 feet, 16mm. Kodachrome, with sound on wire, by George Merz, ACL, of Hollywood, Florida.

Nature Campers, 450 feet, 8mm. Kodachrome, with sound on tape, by Herbert D. Shumway, of Greenfield, Mass.

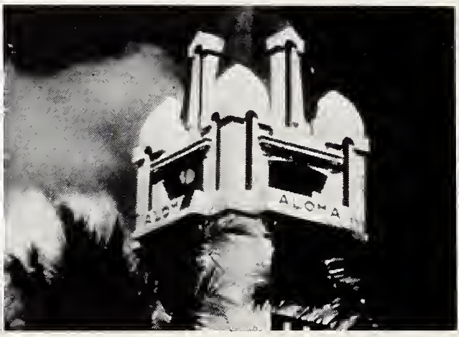
Hiram Percy Maxim Award for 1951—"In Fancy Free" by Glen H. Turner, ACL

"Bermudiana"
by
Helen C. Welsh, ACL

"Blades and Sails"
by
William Messner, ACL

"Colorado Diary"
by
Lester F. Shaal, ACL

"From This Day Forward"
by
Othon Goetz, ACL



"Invitation to Hawaii"
by
Harold Lincoln Thompson

"Out of Door Life in Ohio"
by
Emma L. Seely, ACL

"Two Paper Cups"
by
Grand Rapids Amateur Movie Club, ACL

"Vacation Highlights of 1950'
by
Fred Evans, FACL

"Venezia: Pearl of the Adriatic"
by
Oscar H. Horovitz, ACL

New Zealand Holiday, 1100 feet, 16mm. Kodachrome sound on film, by Ernest H. Scott, ACL. of Victoria, B. C., Canada.

Northwoods Adventures, 800 feet, 16mm. Kodachrome, with sound on disc, by Frank E. Gunnell, FACL, of Staten Island, N. Y.

Prelude to Performance, 1350 feet, 16mm. Kodachrome, by John W. Jones, ACL, of London, Ont.. Canada.

Sweeter by the Dozen, 450 feet, 16mm. Kodachrome, with sound on disc, by Herbert F. Sturdy, ACL, of Los Angeles, Calif.

The Fresh Milk Line, 200 feet, 8mm. Kodachrome, by Roy M. Fulmer, jr., ACL, of Livingston, N. J.

Uranus, 250 feet, 16mm. Kodachrome sound on film, by Jack E. Gieck, ACL, of Birmingham, Mich.

Xmas Time, 250 feet, 8mm. Kodachrome, with sound on disc, by Grace Lindner, ACL, of Kenmore, N. Y.

Reviews of the place winners follow.

In Fancy Free

Save for a few opening and closing scenes, *In Fancy Free* is creative film fantasy of the highest order. For in it Glen H. Turner, beginning only with an idea, has evoked from his own mind and heart and spirit a superb and moving visual drama.

As with all truly great art, the theme of *In Fancy Free* is essentially simple. At the film's opening a grave and tranquil girl is seen seated by a sunny window overlooking a rose garden. Laying aside her book amid these halcyon surroundings, she daydreams to herself of that which in all her life means most—the joys of dancing. There follow then four sequences of modern ballet, their themes suggested by objects or activities around her—an Oriental figurine, a string of paper dolls, a tennis game and the sunny, nodding roses. As these ballets end, we learn—in a brief, throat-tightening climax—that never, in her lifetime, can the girl take part in them.

"A Breath of Spring"
by
Donald W. Volkman, ACL

"Apartment C"
by 8mm. Division, Seattle
Amateur Movie Club, ACL

"Around Lot 34"
by
Henry J. Auger, ACL

"Grand Canyon Voyage"
by
Al Morton, FACL

"High Card Goes"
by Louis Dishotsky
and Arthur Rosenthal

"Hobby Show"
by Velma C. and
Leonard E. Graham, ACL

"In Trente Mille Pool"
by
Eugene E. Wilson, ACL

"Movie News Scoops"
by
George Merz, ACL

"Nature Campers"
by
Herbert D. Shumway

"New Zealand Holiday"
by
Ernest H. Scott, ACL

"Northwoods Adventures"
by
Frank E. Gunnell, FACL

"Prelude to Performance"
by
John W. Jones, ACL

"Sweeter by the Dozen"
by
Herbert F. Sturdy, ACL

"The Fresh Milk Line"
by
Roy M. Fulmer, jr., ACL

"Uranus"
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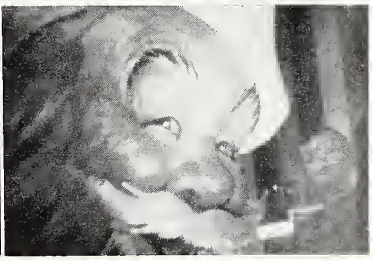
Jack E. Gieck, ACL



"Xmas Time"
by
Grace Lindner, ACL

Although thematically quite different. *In Fancy Free* is a direct descendant of *One Summer Day*, with which (on 8mm. film) Mr. Turner won the Maxim Memorial Award in 1949. For in both fantasies the producer has, with sound dramatic instinct, related his world of pulsing wonder directly with the world of poignant reality. Thus it is that Mr. Turner's brilliant creative imageries take on a meaning above and beyond their mere technical virtuosity.

The story development, dance themes. abstract settings and, needless to say, the camera work of *In Fancy Free* are all original creations by the producer. Mr. Turner enjoyed, however, a wealth of heart-warming collaboration in bringing this picture to its full flowering. An assistant professor of art at Brigham Young University, he was able to enlist the enthusiasm of countless other creative spirits. Thus it was that an original and brilliant musical score was written directly into this film dream. Thus, too, that this music was performed for recording by the university orchestra and that the dance themes were developed, almost step by step with the picture's progress, by the college ballet group.

There will be those among the carping who are sure to complain that with *this* cooperation and *those* resources any amateur could produce a winner. To these few our unequivocal answer is "*Non-*

[Continued on page 410]

More on moving titles

BENJAMIN B. CROCKER, ACL

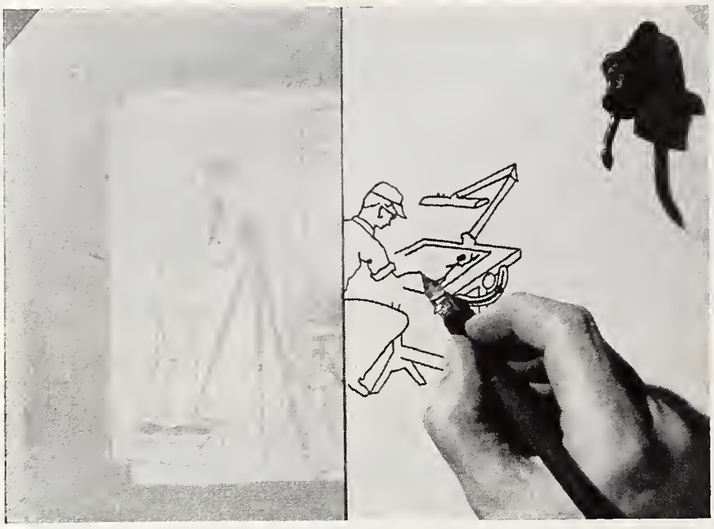


FIG. 1: The fast-sketch, in which (using frame by frame animation) the artist seems to draw free-handedly on blank paper, is actually a tracing operation. At left, as seen backlighted; right, frontlighted.

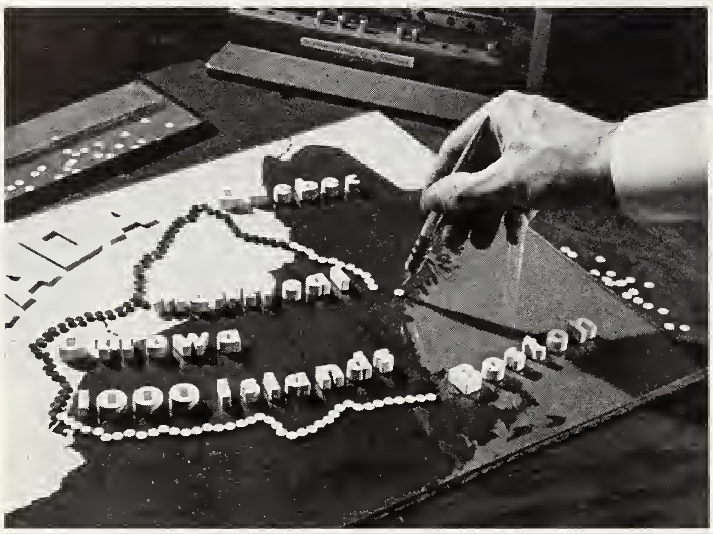


FIG. 2: The animated lift-off title is one of several techniques using reverse camera treatment and single-frame removal of the design.

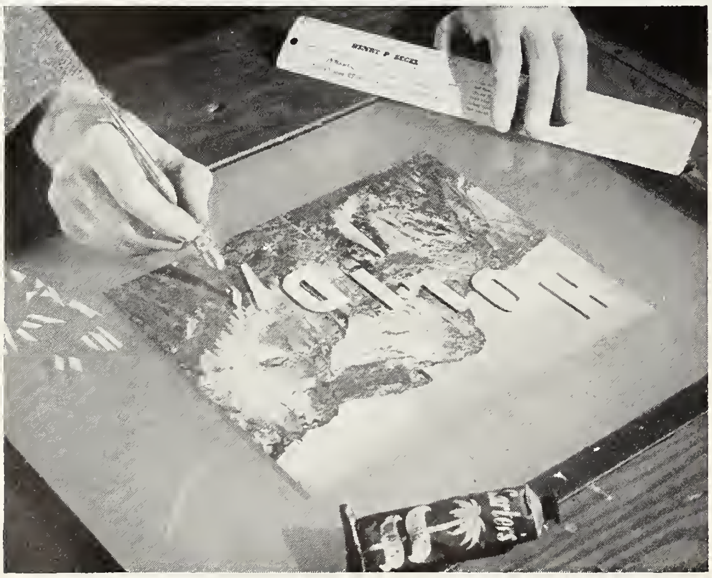


FIG. 3: In animated chip-back title, the lettering is glued on glass above the background, then progressively cut away with a razorknife.

IN last month's discussion, under the heading, *Captions That Click*, we outlined half a dozen or more major ways of imparting movement to titles *while your camera was running*. Among the methods covered were flashing lights (as on a theatre marquee), liquid distortions, movement of title objects from beneath by a magnet, the reverse-motion windblown title, the turntable or spinning title and the balloon zoom.

We called this kind of camera work "continuous title" shooting, since each of the effects was created simply by running the camera in its normal manner. In other words, no advanced camera equipment or facilities of any kind were required—not even that simplest of camera devices, a single frame release button.

SINGLE-FRAME TITLE TECHNIQUES

This month, therefore, we have gathered together a representative selection of moving-title methods which are based directly on use of the single frame button. (We have been led to do this by the increasing prevalence of this device on today's cameras, as well as the relative ease of single frame shooting even without such a specific control.) While single-frame titles are considerably more time consuming than last month's continuous titles, they are nonetheless much simpler than a true animated-cartoon title—which requires a brand new drawing for each frame exposed.

THE FAKE FAST-SKETCH

As an illustration of the relative simplicity of the single frame method, consider the technique of fast sketching, as shown in Fig. 1. In this effect the artist appears to make a complete sketch on the screen in the space of a few seconds. The accomplishment is particularly impressive since the artist is apparently working without any guidelines, and yet he seems to know exactly where everything in the finished drawing will go. Actually, although the camera films only what is shown on the right-hand side of Fig. 1, the artist is not making a freehand drawing at all. He is simply tracing from a drawing below, as shown on the left side of the illustration.

This type of single-frame production is prepared as follows: First the finished ink drawing is prepared. Then, this drawing is traced onto a sheet of clear acetate. The tracing in turn is placed upon the light box of the animation stand (see *An All-Purpose Camera Stand* in September) and is covered with one or more sheets of drawing paper so that when top lighted the tracing does not show through. However, when the light table is turned on and the tracing is thus backlighted, the tracing can be seen clearly through the drawing paper. Therefore the artist traces momentarily with the backlighting on, turns off the backlighting and shoots one or two frames, then turns on the backlight and draws some more.

The simplicity of this technique with respect to car-

The fast-sketch, the lift-off or the chip-back—all these and other moving title methods are yours through simple single-frame filming

toon animation can be judged by the fact that one fast-sketch drawing can be made to fill from ten to twenty seconds of screen time, compared to the one or two dozen separate drawings per second required by a cartoon. Furthermore, since only tracing is involved, no artistic skill is required.

THE REVERSE LIFT-OFF TITLE

Many single-frame effects are based upon this method of gradual addition or buildup to a completed picture. While the backlighted tracing method is always a useful technique to fall back on, it often will be found more convenient to use the reverse motion techniques of lift-off or chip-back production. In these methods, the completed drawing or design is filmed by reverse single-frame photography while part or all of the art work is progressively lifted off or chipped back. The obvious advantage of this method is that it is generally easier to take a finished product apart than to put it together—as many a small boy (or even adult) has found out with an alarm clock.

A typical use of this method is presented in Fig. 2, which shows the lift-off technique of animating a route map. The route is actually composed of small paper dots, which can easily be made with a punch, such as is used for preparing paper for ring notebooks. The dots are placed in a line stretching from one destination to the next. Where the route line travels through different colored background areas, it will be wise to change the color of the dots in order to maintain contrast.

In filming a lift-off title, the camera is positioned so that it is upside down in relation to the title layout. The completed route is photographed first and then the dots are removed one by one, while one, two or three frames are exposed after each removal. Following development, the title footage is turned end for end so that it will now project right side up. Since this also reverses the action, the effect on the screen will be that of a gradually growing line which traces out the route.

TIMING AND EXPOSURE

For so-called single-frame production it is always necessary to decide as to the number of frames that will be required for each progressive change of the subject matter. For example, if a route line is to move a certain distance in two seconds and there are sixteen dots in the line, it is obvious that for 16 frames-per-second projection one should remove one dot for each two frames exposed. If in doubt as to the speed with which to animate, it is generally wise to make the animation fast rather than slow. The human eye is a lot quicker, and it can absorb more in a short time, than one would at first assume.

It is important to realize that single-frame photography cannot be mixed with continuous photography within the same shot. This is because it takes the camera shutter a couple of frames to get up to speed; therefore the single-frame sections will always be overexposed with respect to the continuous footage. (No doubt your camera manual will give your exact shutter speed for single-frame shooting, but generally it is 1/3 to 1/2 a stop slower than the normal.) Also, one should make it a point to wind the camera fully before each

[Continued on page 417]

Photographs by Crocker Films

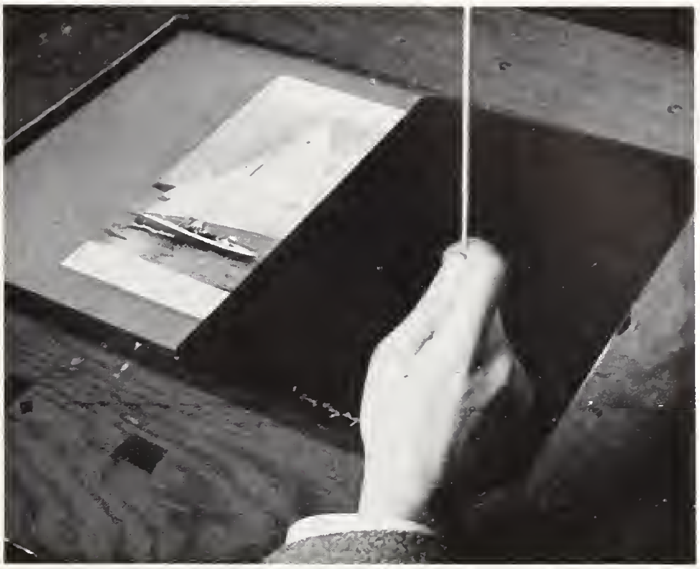


FIG. 4: Wipeoffs of title cards or fixed scenes are effected by progressive black-out and black-on of subjects, filmed frame by frame.

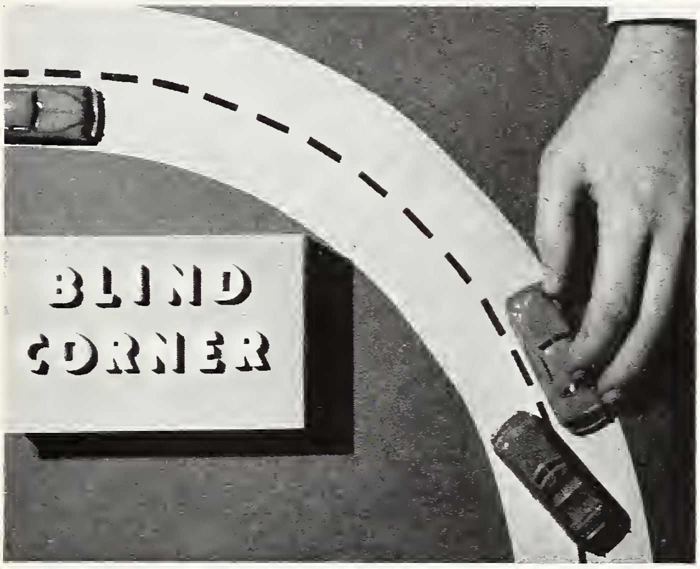


FIG. 5: Animated movement of model toys, as in this presumed picture on traffic safety, is a standard use of the single-frame film method.

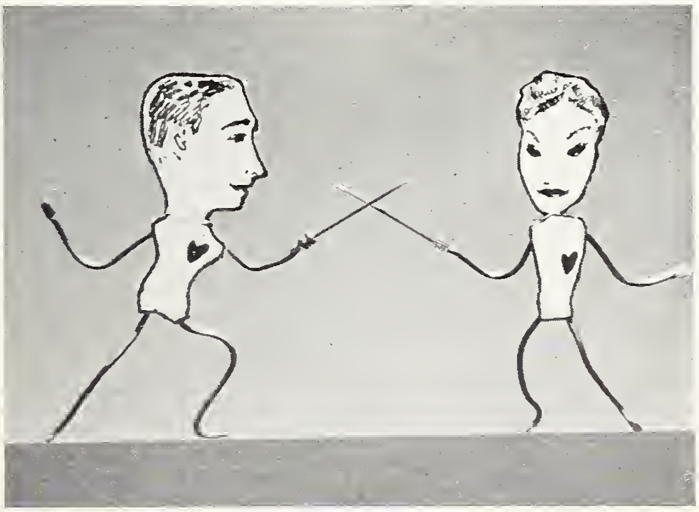


FIG. 6: These figurines, formed of soldering wire and animated on a horizontal plane, avoid puppeteer's problem of making figures stand.

TRY SCORING AS YOU EDIT

With your record library classified as to mood, try cutting your movies to match your music. Here is one amateur's system

ROBERT A. ROSE, ACL

BACKGROUND music is rapidly becoming as important to the projection of amateur movies as the tripod is to their quality. Whether we yet use music or not, I think all of us admit that a well chosen score, skillfully applied. helps our audience to grasp the ideas and impressions we are trying to portray on the screen.

But simply to say "well chosen score" is often easier than designing one. Not because the addition of background music to movies is essentially difficult in itself. I believe, rather, that the chief difficulty arises from the fact that most amateur films, as edited, do not lend themselves readily to artistic scoring. The remedy, then, is to be found in editing your film with its potential background music as one of the major considerations in the editing process.

As a beginning, take a record such as *Roman Carnival* or *Dream Pantomime* out of your library and play it. Observe how its opening phrases grasp your attention. If you are sensitive to music, you will experience a thrill and your pulse will accelerate. Now the mood is changing to a more gentle, flowing melody and you find yourself relaxing as you enjoy its loveliness. But you are not permitted to drowse, for with each new phrase, the music gradually takes on more liveliness, more stimulation, until you find your pulse again beating faster. Now the mood may graduate into something light and rollicking, relieving you from the previous tension. Or it may drop off to a few rather calm measures, only to develop quickly into excitement and anticipation, rising at the climax into a finale of such stirring grandeur as to leave you almost breathless.

What a delightful succession of emotional experiences! Now, if we can only make a film do something like that!

The first step involves a project you have intended to undertake for a long time, but you never got around to it: cataloguing your record library. Each album and its pockets must be numbered and a sticker bearing its album and pocket number put on each record. While doing this, make a list of the titles with your album designations. And make these notations on 3 by 5 inch file cards so that you can rearrange them alphabetically later.

For the second step, begin with the first record in the first album of your library and play it through to determine the mood or moods of the music. The outline which follows is one movie maker's guide in compiling a classification of these musical themes. In this outline, as you will see, three major headings are employed: I: Grandeur; II: Action, and III: Calm. Under these headings further breakdowns are effected under A, B and C, with still further itemizations possible under 1, 2 and 3. Thus, a passage in a certain record might well be classed: I-B-2, which on the chart reads out to be: Grandeur, Ceremonial, Military. A sample of my charting is shown below.

This chart should serve as a guide to classification only. No specific entries of record names or numbers can be made opposite its classes, for the obvious reason that very soon there would not be room for these entries. Such individual entries are to be made on individual pages of your catalog, so provide yourself with a looseleaf notebook and a few index tabs.

A glance at the guide chart will reveal that the catalog is to be divided into three main parts: I: Grandeur; II: Action, and III: Calm. So label three stiff divider sheets accordingly and make index tabs for I, II, and III to put on them. The page following I should be headed Scenic Grandeur, Magnificent; the next page Scenic Grandeur, Weird, Mysterious; the next Ceremonial Grandeur, Religious and so on throughout each heading and subheading of the chart. Finally, at the top of each page put the major headings: Composition, Album No. and Time.

You are now ready to begin classifying. I like to make my notes first on small file cards, transferring these notes later to the correct catalog pages when they have been codified. In any case, you will soon find that most every record has a variety of moods—which makes necessary the "Time" heading suggested above. These notations should be determined within seconds of accuracy by the use of a stopwatch or darkroom timing clock.

Your entries on these cards, of course, will be made in terms of the guide chart, such as: II-C-2, for Action, Light, Comedy. When, however, these notations are indexed in your catalog, they should be translated into the terms which will make possible the ready finding and use of the musical passage in question. Thus, II-C-2 as an entry is no longer needed, for it will appear on the Action-Light-Comedy page in the catalog. But on that page this passage will now appear as: *Doghouse Polka*; 6-A; 42 sec., standing for the composition name, album designation, and the elapsed time of the passage.

Finally, you are ready to transfer all that is pertinent in these findings to your alphabetical listing of your records. This listing should be compiled of a separate page for each record and should carry at the top of each page the name of the composition and its album file reference. Below this should be itemized the several classifications of music found in the record and the elapsed time of each. Filed in the back of your notebook, this provides a handy cross-reference to the individual classification pages.

Now get out that travelog of the Southwest and list each scene, giving it an ordinal number and classifying it in one of the moods shown in the outline. This is your working list from which you will re-edit to produce a smoothly flowing series of emotional experiences.

Your opening scene must [Continued on page 417]

SAMPLE SCORE SHEET

I: GRANDEUR
- **A. Scenic**
  - **1. Magnificent**
  - **2. Weird, mysterious**
- **B. Ceremonial**
  - **1. Religious**
  - **2. Military**

II: ACTION
- **A. Violent, turbulent**
  - **1. Excitement**
  - **2. Confusion**
- **B. Progressive**
  - **1. Continuous**
  - **2. Slow start, accelerating**
  - **3. Anticipation, mystery**
- **C. Light**
  - **1. Rhythmic, flowing**
  - **2. Comedy**

III: CALM
- **A. Bright, pastoral**
- **B. Somber, mysterious**
- **C. Static, restful**

MUSIC FOR YOUR MOVIES

Here is a listing of mood recordings, reprinted by demand from an earlier MOVIE MAKERS

TABLE I

Type of scene	Composition	Composer	Company and current number	Size
Drama	Symphonie Moderne	Steiner, from Rabinowitsch theme	Vic 11-8311	12″
Long main and credit titles	*Scenes de Ballet No. 1 Preamble	Glazounoff	Vic 36333 Set G17	12″
Main title	*Cordoba (Nocturne) Conclusion side (beginning of this side)	Albeniz	Vic 36318	12″
Dramatic fanfare	Marche Troyenne	Berlioz	Col 70089D Set MX169	12″
″	Fanfare	Debussy	Col P69318D	12″
″	Fanfare	Dukas	Set M-344	12″
″	American Fantasy (Part 1) (first few bars)	Herbert	Vic 36409	12″
Short fanfare	*Homage March (Part 1) (first few bars)	Grieg	Vic 36317	12″

TABLE II

Type of scene, mood or atmosphere	Composition	Composer	Company and current number	Size
Spiritual, sublime or religious theme	Adagio Pathetique	Godard	Vic 36038	12″
	Angelus	Massenet	Vic 36376	12″
	Boris Godounoff (part) Synthesis	Moussorgsky	Vic Set DM391	12″
	*Evening Song	Martin	Vic 36338	12″
	Intermezzo—Cavalleria Rusticana	Moscagni	Vic 4303	10″
	*Kamennoi-Ostrow (part)	Rubinstein	Vic 35820	12″
	Largo	Handel	Vic 11887	12″
	Meditation—Thais	Massenet	Vic 11887	12″
	*Solemn Melody	Davis	Vic 36338	12″
Sad or tragic	Andante Cantabile	Tchaikovsky	Vic 1719	10″
	Elegiac Melodies (a. Heartache b. Last Spring)	Grieg	Vic 12611	12″
	Pavane Pour Une Infante Defunte	Ravel	Vic 9306	12″
	Pines Near the Catacombs, from The Fountains of Rome	Respighi	Vic Set DM576	12″
	Tragic Overture	Brahms	Col Set XMX214	12″
	Traume	Wagner	Vic 7123	12″
	Valse Triste	Sibelius	Vic 6579	12″
Stormy, wild, disaster or fire	Also Sprach Zarathustra (parts)	R. Strauss	Col Set M-421	12″
	Cariolan Overture	Beethoven	Vic 11909	12″
	Don Juan	R. Strauss	Col Set X-190	12″
	Entrance of the Gods to Valhalla, from Das Rheingold	Wagner	Vic DM-179	12″
	Flying Dutchman, The	Wagner	Col Set X-107	12″
	Hebrides, The, Overture to (part)	Mendelssohn	Col 69400D	12″
	*Mars, from The Planets	Holst	Vic 11808	12″
	Moldau, The (part)	Smetana	Vic DM-523	12″
	Prelude to Third Act of Lohengrin	Wagner	Vic 6791	12″
	Sorcerer's Apprentice, The	Dukas	Vic DM-717	12″
	Storm from William Tell	Rossini	Vic Set DM605	12″
Weird	Carnival of the Animals (Part 2)	Saint-Saens	Vic Set M-785	12″
	Catacombs, The, from Pictures at an Exhibition	Moussorgsky	Vic Set DM102	12″
	Dance of the Chosen One, from Rite of Spring	Stravinsky	Col Set M-417	12″
	Evocation of the Ancestors, from Rite of Spring	Stravinsky	Col Set M-417	12″
	Hut on Fowls' Legs, from Pictures at an Exhibition	Moussorgsky	Vic Set DM102	12″
	Night on Bare Mountain, A	Moussorgsky	Vic 17900	12″
	Ritual Fire Dance	De Falla-Stokowski	Col 11879D	12″
	Tempest, The—The Prelude from	Sibelius	Vic Set DM-446	12″
Gay, bright, light, lively compositions, family or children	*Daddy Long Legs	Wright	Col 35909	10″
	*First Flower In The Garden	Heykens	Col 36238	10″
	*Humoresque	Tchaikovsky	Vic 26487	10″
	*Jungle Jubilee	Bratton	Col 36238	10″
	Laughing Marionette	Bucalossi	General BH1912	10″
	Le Secret	Gautier	Vic 20416	10″
	Pirouette	Finck	Vic 20416	10″
	*Summer Breezes	Wright	Col 35909	10″
	*Sunbeams—Butterflies	Ketelbey	Vic 36372	12″
	*Wedgewood Blue	Ketelbey	Vic 36090	12″
Gardens, pretty background, romantic, girls, dainty	Destiny Waltz	Baynes	Col 350M	10″
	*Eleanor	Deppen	Vic 20176	10″
	Fascination Waltz	Marchetti	Col 350M	10″
	*Forget Me Not—Intermezzo	MacBeth	Dec 3854	10″
	*Frasquita Serenade	Lehar	Dec 1993	10″
	Glow Worm—Intermezzo	Lincke	Vic 35922	10″
	*Melody in F	Rubinstein	Dec 1993	10″
	*Melodies from Scaramouche	Sibelius	Vic 26583	10″
	*Nola	Arndt	Vic 1975B	10″
	*Noonday Song—Romance—Springtime Suite	Coates	Vic 36393	12″
	*Out of the Dusk to You	Lee	Vic 20176	10″
	Rendevous	Aletter	Col 418M	10″
	The Swan	Saint-Saens	Col 41BM	10″
	To a Water Lily	MacDowell	Vic 1152	12″
	To a Wild Rose	MacDowell	Vic 1152	12″
	Valse Bluette	Drigo-Auer	Vic 1757	10″
Slow, quiet, peaceful, serene or dreamy	Angelus	Massenet	Vic 36376	12″
	By The Sleepy Lagoon	Coates	Col 740BM	12″
	By The Tamarisk	Coates	Col 69264-D Set X-102	12″
	Chester	Billings-Maganini	Vic 4502	10″
	*Down The Stream, from In Holiday Mood Suite	Ketelbey	Vic 36371	12″
	Last Love	Coates	Col 740BM	12″
	*Pas d'Action, from Scenes de Ballet	Glazounoff	Vic Set G17	12″
Pastoral or slow	*Cordoba (Nocturne)	Albeniz	Vic 36318	12″
	*Lyric Suite (Nocturne)	Grieg	Vic 36316	12″
	*Summer Days—Suite (Part 1)	Coates	Vic 36336	12″
	*Symphony No. 6 (Scene by the Brook)	Beethoven	Vic Set G20	12″
	*Siegfried Idyll	Wagner	Vic 7381	12″
	Swan of Tuonela, The	Sibelius	Vic 17702	12″
	*Under the Linden Trees	Massenet	Vic 36026	12″
Pastoral American scenes	*By the Bend of the River	Edwards	Vic 36413	12″
	By the Waters of Minnetonka	Cavanass-Lieurance	Col 35986	10″
	From the Land of Sky Blue Waters	Cadman	Col 35986	10″
	Grand Canyon Suite (parts)	Grofe	Col Set M-MM-463	12″
	Indian Summer	Herbert	Col 7365M	12″
Bright or gay	*Bal Masque	Fletcher	Vic 36389	12″
	*Dance in the Twilight (Valse), from Springtime Suite	Coates	Vic 36394	12″
	*Evening in Town Waltz No. 3	Coates	Vic 36170	12″
	*For Your Delight (Serenade)	Coates	Vic 36394	12″
	*Fresh Morning (Pastoral), from Springtime Suite	Coates	Vic 36393	12″
	Footlights (Concert Waltz)	Coates	Col 7404-M Set X239	12″
	*Mon Reve	Waldteufel	Vic 36389	12″
	*Summer Days—Suite (concluding side)	Coates	Vic 36336	12″
	Unpublished Viennese Waltzes (3 records)	Grant-De Foe	Standard Alb T-503	10″
	*Unrequited Love		Vic 154	10″
	Valse—Mayfair, from London Again Suite	Coates	Col 69264-D	12″
Rushing, fast	Capriccio Italien	Tchaikovsky	Vic Set DM632	12″
	Dance of the Hours (part 2)	Ponchielli	Vic 11833	12″
General	Morning, Noon and Night in Vienna	Von Suppe	Vic 12479	12″
Speeding auto,	Moto Perpetuo	Paganini	Vic 8661	12″
	Perpetuum Mobile	J. Strauss	Vic 4435	10″
Fast skiing	Perpetual Motion	Novacek	Col 11B79D	12″
Diving	Gaite Parisienne (parts)	Offenbach	Col Set X-MX-115	12″
Horse racing	*Tritsch, Tratsch (Polka)	J. Strauss	Col 386M	10″
Polo	Arkansaw Traveler (part)	Arranged by Guion	Vic 4502	10″
Waterfalls	Bacchanale, from Samson and Delilah (part)	Saint-Saens	Vic 6823	12″
″	Holiday for Strings (part)	Rose	Vic 27853	10″
Tumbling water	Overture from The Barber of Seville	Rossini	Vic 7255	12″
Rapids	*Moldau, The (parts)	Smetana	Vic 11434-3S	12″
Street scenes	March—Oxford Street, from London Again Suite	Coates	Col 69263-D	12″
Busy city	*The Illuminated Fete, from In Holiday Mood Suite	Ketelbey	Vic 36372	12″

TABLE III

Type of scene	Composition	Composer	Company and current number	Size
Fast or dramatic	Overture from the Barber of Seville (part 2)	Rossini	Vic 7255	12″
General or standard	*Bal Masque	Fletcher	Vic 363B9	12″
	*From Meadow to Mayfair, from Evening in Town Waltz	Coates	Vic 36170	12″
	*Summer Days Suite (part 2)	Coates	Vic 36336	12″

**(New pressings no longer made; may be available at some record stores.)*

HOW DISNEY DOES IT: 2

Our West Coast correspondent analyzes both the tale and the technique of "Nature's Half Acre," latest in the Disney True Life Adventure series

FRED C. ELLS, FACL

WITH my first screening of *Nature's Half Acre*, I saw a dream realized. It was a dream I had had away back in 1934, when I started filming my own *In The Beginning*. Working without color and with lenses rather inferior to those available today, I still was able to bring to the amateur screen a film that is shown occasionally even today. But it wasn't what I'd dreamt it might be; and *Nature's Half Acre* is exactly that.

Third in the Walt Disney True Life Adventure series, *Nature's Half Acre* tells a story of the amazing amount of life to be found in almost any back yard. In doing so, it reveals the manner in which nature maintains a balance amid the world of insects.

Ants, ladybugs, bees and grasshoppers are introduced first. Then in a meadow, larks and red-winged blackbirds sing. The songs of many birds are heard, the mockingbird, the wren and the bobolinks. The natural sounds of the outdoors blend into a *Symphony of Spring*—a musical sequence featuring the birds and the butterflies, a hummingbird, goldfinch, woodpecker, waxwing and a woodcock.

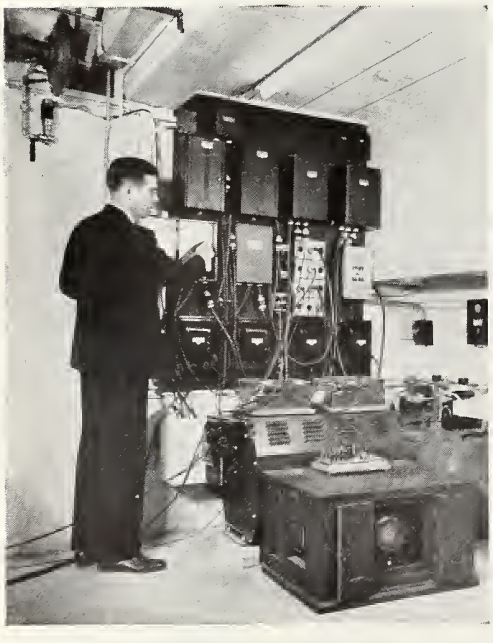
A nest-building sequence follows, showing how the birds prepare for their families. Wood-boring insects are seen laying their eggs beneath the bark of a tree; a moth glues her eggs to a twig. The caterpillars emerge in due course and begin to eat leaves. It seems likely that the trees will be stripped, but nature's system of balance is emphasized when the mother birds are shown feeding caterpillars to their young.

Summer comes on, and nature's constructive forces are exemplified as we see bumblebees pollinating the flowers. The constant struggle for survival is dramatized when a bee is caught in a spider's web. The spider in turn falls victim to a mud dauber. The ant lion lurks in his pit for unwary ants, a toad gulps down a caterpillar, and the praying mantis captures a fly—rather small game for a mantis, but still a mouthful. As a chameleon bags several katydids, we see to perfection the extraordinary control it has of its double-action, fully-articulated eyes—a comedy high spot in the film.

In spite of all this carnage, however, there are always some survivors. In the fall the veteran caterpillars spin themselves into cocoons, the leaves turn yellow and red and then fall. The streams freeze. Snow covers our half acre, and the tide of life is at full ebb.

But in due season winter's dictatorship is overthrown. While trees still stand bare against the softening sky, nature stages her ever-recurring miracle of the resurrection of life. Her children were not dead, but sleeping. Below ground seeds put down roots, and soon brave green shoots are thrusting upward, seeking the light.

Time-lapse photography shows the buds bursting and flowers emerging. This display is treated as another musical sequence as the *Symphony of Spring* is heard again, delightfully



A BIT BEYOND the amateur level is the time-lapse equipment used in *Nature's Half Acre*.

Ernst Kassowitz

LOIS AND HERBERT CRISLER, nature photographers and lecturers from Washington's Olympic Peninsula, are seen above. The proud puss was not named, but probably doesn't care anyway.

© Walt Disney Productions

FRAME ENLARGEMENTS of a few of the fabulous creatures appearing in *Nature's Half Acre*, latest in Disney True Life Adventure series.

timed to the movements of the scenes. Spring has come again. The butterflies emerge, the birds sing, and the woodpecker again beats his tattoo on a hollow tree. The wheel is turning always, always different, yet always immutably the same.

That, in brief, is the story of *Nature's Half Acre*. It is an American half acre, to be sure. And you wonder what an African half acre would yield, or an Indian, or a Brazilian, or an Australian. I only hope that I live to see at least a dozen films on this same subject. For I have seen enough travelogs for a lifetime. Let's get down to earth and see what really goes on—in spite of war, atomic bombs and human disaster.

Now I wish to introduce to you the photographers who contributed to the making of this essentially amateur film:

Meet Herbert and Lois Crisler, naturalists and lecturers, whose home is in the Olympic Peninsula, in Washington. Lois Crisler was a former teacher at the University of Washington and a newspaper nature columnist. For a forthcoming Disney release the Crislers have filmed the elk herds of the Peninsula, and all this summer they have been in Colorado, stalking the Rocky Mountain sheep for still another True Life production.

Meet Karl H. Maslowski, a naturalist-lecturer sponsored by the American Audubon Society and a nature columnist for the *Cincinnati Enquirer*. He is an authority on bird and animal life.

Meet Arthur A. Allen, professor of ornithology at Cornell University. He has been on several expeditions for the National Geographic Society and has made numerous films and sound recordings for lecture work.

Meet Joseph Heidencamp, jr., ornithologist, who contributed the cowbird and red-headed pileated woodpecker sequences, and Olin S. Pettingill, jr., an associate professor of zoology at Carleton College, in Northfield, Minn. His contributions were the sandpiper and chickadee scenes.

Give a nod to William Norman Jupe, a retired banker who lives in Palm Springs, Calif. The hummingbirds are from his half acre.

Shake hands with Tom and Arlene Hadley, another husband-and-wife team of photographers and lecturers. Members of the American Audubon Society and other nature and science groups, they are credited with the caterpillars and butterflies, the bumblebees and some of the spectacular mantis shots.

Say hello to Tilden W. Roberts, associate professor of zoology at the University of Southern California, who is also biologist-consultant with the Moody Institute of Science, at Santa Monica, Calif. He produced the remarkable chameleon portraits and the caterpillar chrysalis spinning its cocoon.

John Nash Ott, jr., did most of the time-lapse studies. He has an elaborate time-lapse studio at Winnetka, Ill., and is known as an expert in this field. With Stuart V. Jewell, who is an engineer by profession, time-lapse pictures and amateur movies are solely a hobby.

And you'll want to know Murl Deusing, who did much of the insect work on bees, spiders, wasps, moths and ants. Mr. Deusing is curator of the Milwaukee Museum, a naturalist of note and a skillful craftsman.

It is perhaps the high magnification work in the film that is most intriguing to movie amateurs; certainly it is the least known. In this field we are getting it straight from an expert when I quote from Mr. Deusing's letter to the Disney Studios, detailing his techniques . . .

"The camera I used is an Eastman Cine Special. This camera (as you must know) is equipped with a reflex focusing finder, making it possible to focus directly through the taking lens in the taking position. Some such equipment is necessary to make closeup pictures where the focus is critical and parallax is an outstanding problem. Generally, I prefer the 4 inch *f*/2.7 lens for insect photography. This has a built-in extension arrangement that allows one to photograph a scene two inches wide and project it full size on the screen. For shots that are really closeup, extension tubes are added, until you are able to photograph an insect's head and fill the screen with it.

"With each extension of the lens beyond its normal capacity, there is a definite loss of light and a consequent loss of depth of field. Where a normal scene in good sunlight might be filmed at *f*/6.3, an extreme closeup picture in the same light might drop down to somewhere between *f*/3.5 and *f*/4.5. With the fur-

[Continued on page 408]

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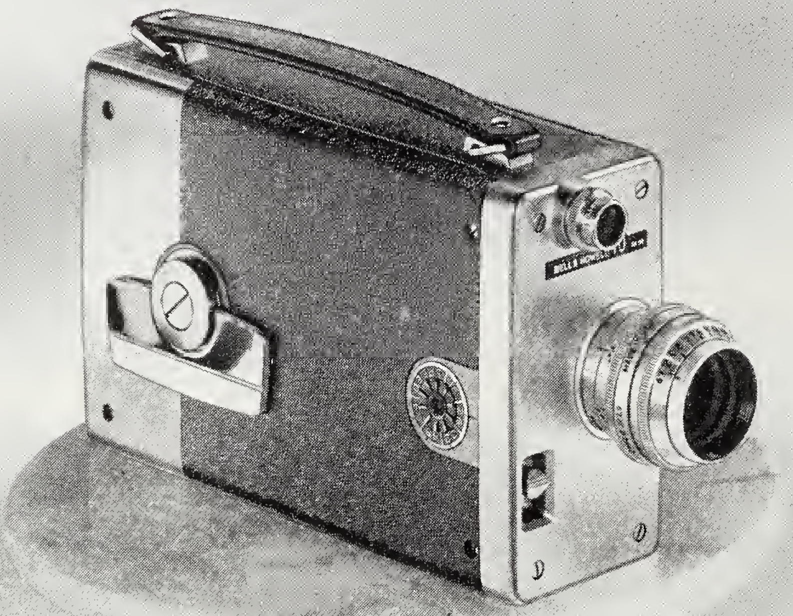

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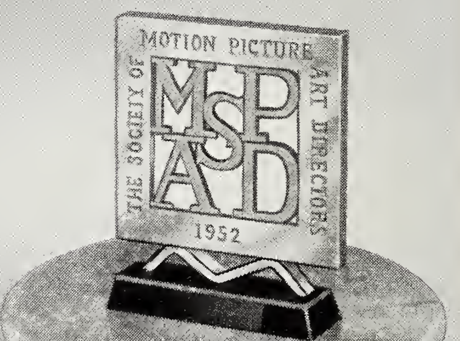

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This finest of the 16mm magazine loading movie cameras—in the single lens model (at left) and in the turret model (above)—is distinguished by these features: instant loading with a magazine of 16mm film . . . 5 precisely calibrated operating speeds (including true slow motion) . . . film plane mark . . . 12½-foot film run to get *all* action . . . convenient ratchet winding . . . continuous run lock and single frame release . . . a new, built-in exposure guide for determining correct exposure instantly . . . finest 1" f/2.5 Filmocoted lens that can be quickly interchanged with other lenses . . . and a positive viewfinder that shows you what you get. Like all Bell & Howell Cameras, the new "200" is guaranteed for life.* With the Swifturn turret model, you have additional movie-making versatility—lens and matching viewfinder rotate into position simultaneously and instantly. See the new "200" at your dealer's today!

*During life of the product, any defect in workmanship or material will be remedied free (except transportation).

You buy for life when you buy Bell & Howell, Chicago 45

SANTA comes to Cincinnati!

How a club of cameramen, working together, staged scenes they could not enact at home

B. C. SCHERZINGER, ACL *President, Cincinnati Movie Club, ACL*

LIKE many another movie club across the country, our December meeting here in the Cincinnati Movie Club has been devoted for years to a general Christmas party. You know the sort of thing—an appropriate screen program, a session of Christmas carols and, at the end, our genial Santa distributing to one and all a collection of simple little gifts which one and all had just brought. Within variations, you undoubtedly signalize the season at your own movie club in much the same way.

Then a couple of years ago the pattern changed. For, as we were planning the same old party, some forgotten genius suggested: "Let's put Santa to work for us!" Well, before you could say "Kris Kringle," the idea began to catch on. And it went like this: Each of us in our home films of Christmas would welcome a sequence of Santa really *doing* something—like, say, arriving on the rooftop and going down the chimney. But, individually, this sort of thing was too hard to stage. And yet, working together as a group, we could swing it easily.

The down-chimney act won the nod for that year—1949. Working on a slightly raised stage (to suggest the up-angle of a rooftop), we built a wooden framework about 4 feet high and 4 feet square. This was covered with the familiar red brick paper and the top painted gray. Most important, however, in this design was the fact that we left the back of the chimney open—so that Santa could get in—and constructed inside of the chimney a flight of three steps so the old man could easily climb down.

For a background, neutral stage curtains were drawn some distance behind the chimney and carefully *not* lighted. Thus, as our members trained their cameras at a slightly upward angle, the unfinished bottom of the chimney did not show. For action, Santa moves into the scene, drops his sack from his shoulder, thumbs through his address book, nods, smiles and, picking up his sack, climbs ponderously down the chimney. Spliced into one's other Christmas footage made at home, the effect was terrific—especially with the youngsters.

Well, that modest and wholly impromptu effort really started something. Last year all hands were eager to try again. So we began planning early and gave it the full treatment. For the action, what more natural follow-up could there be to the down-chimney act than Santa emerging from a fireplace and distributing his presents around the living room tree? So that was it for 1950.

From nowhere that he ever explained, one member furnished a framework fireplace complete with mantel. To support this, and to create a living room effect, we erected cardboard walls on each side, painted them with water paints and hung a few pictures. Red brick paper again dressed the back of the hearth, a clock and twin candelabra were arranged on the mantel and, in a final homey touch, a rug was spread before the hearth. Then, at the right of the fireplace, we installed a five-foot Christmas tree with all the trimmings.

To facilitate Santa's entry, a wooden platform was positioned in back of the false wall and just slightly higher than the fireplace opening. Santa's act—which he carried off with robust charm—was to drop down the chimney, crawl out of the hearth, distribute his presents around the tree and then vanish upward again.

It was a perfect follow-up for the previous year's act on the rooftops. This year, we have our order in for an old sleigh—and a couple of live reindeer . . . "Now, Dasher! Now, Dancer! Now, Prancer and Vixen!"

HERO OF THE HOUSETOPS was this 1949 Santa of the Cincinnati Movie Club, ACL, as he checked over his gifts before descending chimney. The club's 1950 skit follows with action around the fireplace.

THE MOVING CAMERA CALLS

The camera dolly, although easy to make, is a source of both pleasure and problems

CHESTER TAYLOR

THERE probably comes a time in the life of every amateur filmer when he begins to feel an urge to include a dolly, or moving camera. shot in his bag of production tricks. I have recently passed through (or perhaps only entered) this period, and in doing so I have found out a few simple truths about camera dollies and their use.

The first of these, unquestionably, is that it is easier to make an effective dolly than it is to make an effective dolly shot. Let's tackle the easy part of the problem first.

BASIC DOLLY DESIGNS

Basically, a camera dolly consists of some sort of wheeled platform on which to mount the camera. There are, of course, quite a number of usable substitutes for the real thing, such as Junior's rubber-tired cart, Mother's castered tea-wagon, a cameraman mounted on roller skates or the family car. And, for just a single fling at moving camera filming, these work surprisingly well. But it probably is easier and more effective if you equip yourself with a true camera dolly.

Structurally, such a unit can be constructed from a choice of two base designs. The first, and perhaps more common, is that of an equilateral triangle. The second is that of an isosceles triangle, with the base leg left open and replaced by a brace to create an "A" shape. Such, clearly, is the design of the unit shown here. It was chosen deliberately over the equilateral structure, since the "A" design leaves the operating end of the dolly open for the greater convenience of the cameraman.

METAL OR WOOD

If you use metal (as I did) for your dolly, it should be at least 1-inch angle iron. Such a size not only creates adequate rigidity, but it also provides satisfactory space for bolting the castered wheels on the bottom and setting the tripod legs on top. Aluminum is a good metal to use because it is light in weight and easy to work with.

If wood is used, all units should be at least 2 by 2 inches in size and should be securely fastened together with bolts or wood screws. This size of timber makes attaching the casters an even simpler job, while making a place for the tripod legs on top becomes only a matter of drilling, say, ¾ inch holes at the dolly extremities.

BIG WHEELS, LITTLE BUMPS

And now a word or two about the castered wheels on which your camera carriage rolls. Within reason, the simple rule is the bigger the better. And by better. we mean smoother. For a larger wheel will not have to revolve as swiftly as a smaller one and it will have, furthermore, a larger balloon tire on which to absorb the bumps. A wheel of at least 3 inch diameter will be desirable for the design shown here.

THE FOLLOW DOLLY SHOT

In operation, we find there are two types of moving camera technique. In the first, or follow shot, both the camera (on its dolly) and the subject are in motion—generally at about an equal speed. A familiar example of this technique is the engrossed or arguing couple walking vigorously toward the camera, only to have the camera retreat at equal speed as they approach. This same technique (here shot from a moving car) is often highly effective in a cops-and-robbers chase sequence.

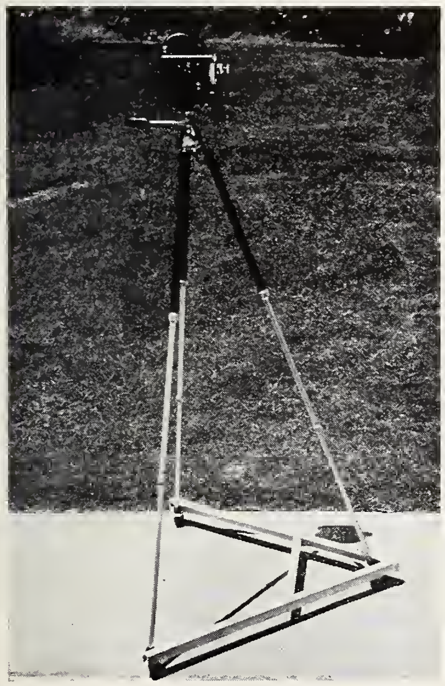
This kind of moving camera work is by far the easiest—for two reasons. First, since both the camera and the subject are in motion, any slight unsteadiness of the camera mount is unlikely to be noticed. Second, since there is little or no change of distance between camera and subject, there exists no need for any progressive change in lens focal setting.

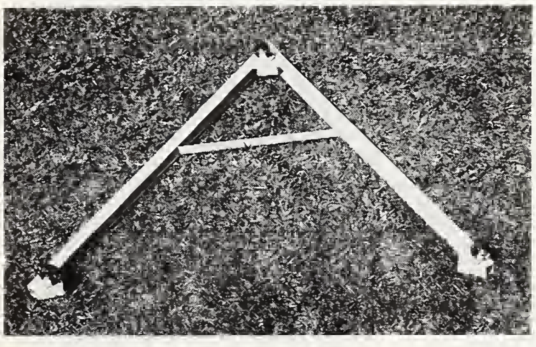
THE APPROACH DOLLY SHOT

In the second type of moving camera technique, the subject remains in a fixed position while the camera either approaches or draws back from it a predetermined distance. This, perhaps, is the effect more familiarly brought to mind by the term "dolly shot." And it is not, regrettably, too easy to make.

To begin with, the matter of camera steadiness is magnified. For, with a station-

[Continued on page 417]





THE "A" SHAPE of author's camera dolly is seen above, in operation (left) and inverted to show mounting of casters.

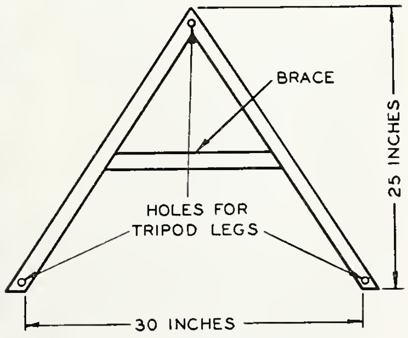


DIAGRAM makes clear the simple design of this lightweight dolly, constructed of 1" aluminum.

The Clinic

SIMPLIFIED STROBE DISCS

Stroboscopic discs, such as are mentioned in the many sound synchronizing systems outlined in this magazine, may often be rather difficult to lay out because of an awkward number of black and white segments called for.

I solved this recently by adding enough extra segments to bring the total to a number which could be divided into 360. In this way the disc could then be laid out directly from the guide lines of a protractor. When completed, slit the disc and overlap the edges by the number of extra segments. Then glue it up as a shallow cone showing only the required segment pattern.

This cone shape even has an advantage when it is being scanned by the scatter light from a projector beam. It catches more light than does a flat disc.

Neal DuBrey, ACL
Durban, South Africa

FULL-SCALE REFLECTOR

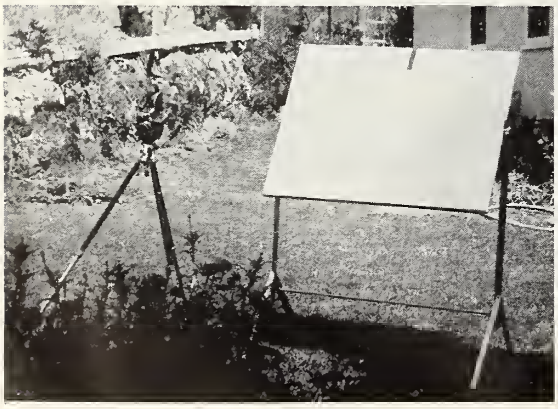
I have followed with interest the very helpful series of articles on exposure you have been running by Leo J. Heffernan, FACL. His accent on contrast in the most recent discussion *(Making Exposures Fit)* prompts me to submit these data on a reflecting unit I recently designed.

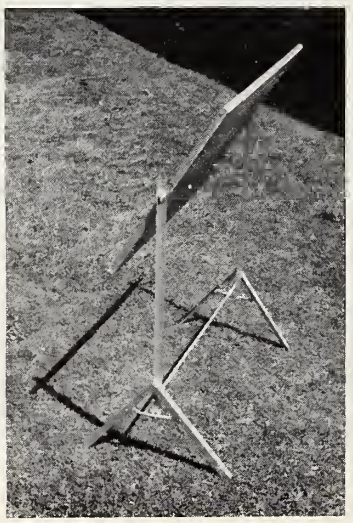
The reflecting surface (3 by 5 feet) is composed of a sheet of stiff cardboard, double-painted with aluminum paint and mounted on a backing of light plywood. Such a surface is, I believe, the most useful, since it provides a medium bright but not hard reflected light. The frame, designed to hold the surface at any desired angle, is here constructed of aluminum. Its design should be clear in the side-view photo.

In the other illustration one point of operation should be noted especially. The dark strap hanging from the reflector's top edge suspends a small mirror on exactly the same plane as the reflector itself. By following the hard, bright beam of light projected by this mirror into a shaded area, the overall reflecting surface can be aligned exactly as desired.

Chester Taylor
Hollywood, Calif.

A REAL REFLECTOR is the adjustable unit pictured here, faced with an aluminum-painted beaverboard.





SNOWFLAKES TO ORDER

Want to trim that tree with a real deep fall of snow? Then get out your rotary mixer, a deep bowl and a box of soap flakes. Put a generous helping of flakes in the bowl, add a minimum of water and whip to a meringue consistency.

Now spoon the resulting fluff on to the tree branches (working from top to bottom) and let it dry for two hours or more. Follow with a second coat, and, for a sparkling, fresh-fallen effect, sprinkle a few soap flakes over this coating as it dries. Once dry, this soap "snow" will *not* chip or flake off.

For frost or snow crystals in the corners of windowpanes, here's another recipe: Prepare a heavily concentrated solution of photographer's hypo (acid fixing salts, that is, if you don't work in stills) and brush it with a cotton swab onto the panes. Some kitchen-sink chemists claim this works even better when the solvent is stale beer. We wouldn't know. We never let it get stale.

Terry La Croix
San Francisco, Calif.

CONTRIBUTORS TO

***The Clinic* are paid from $2.00 to $5.00 for ideas and illustrations published.**
Your contributions are cordially invited. Address them to: *The Clinic*, MOVIE MAKERS, 420 Lexington Avenue, New York 17, N. Y.

Please do not submit identical items to other magazines.

STROBE DISC FORMULAS

With all of the interesting articles there have been recently in Movie Makers on various phases of sound with one's films, it might be of value if we restate the two basic formulas from which strobe discs are designed. These apply (1) to a disc for use on the projector sprocket hub, and (2) to a disc for use on the projector's hand turning knob. In that order, the first formula is:

$$\text{No. of black segments} = \frac{2 \times \text{current cycle}}{\dfrac{\text{No. fps}}{\text{No. teeth on sprocket}}}$$

In the above, No. fps represents the desired projector speed (16, 18, 24 fps), while No. of teeth on sprocket will equal the number of film frames passed in one revolution of the sprocket. The formula for a hand turning knob disc follows:

$$\text{No. of black segments} = \frac{2 \times \text{current cycle}}{\text{No. revol's. of knob}}$$

In the above, the No. of revol's. of knob represents the number of revolutions of the turning knob required to pass the desired number of film frames which, per second, is to be your projector speed (16, 18, 20, 24, etc.).

In both cases, of course, the number of black segments must be a whole number and, in the disc's design, must be exactly matched by an equal number of white segments.

Russell Wainwright, ACL
Chicago, Ill.

FROM PLAN TO PLAYHOUSE

A New Zealand amateur reports on his home theatre, built new from the ground up in a corner of his backyard

KENNETH F. TOWNSHEND, ACL

ON April 21, 1951, one of my great ambitions was fulfilled. For it was on that day that my Home Theatrette was opened by J. E. H. Mewett, president of our local Manawatu Amateur Cine Society here in Palmerston, New Zealand.

I had looked forward to building this theatre for many years. But during the war and postwar years it was not possible to put up any non-essential structure, so my ambition just had to wait. In the meantime I toyed with a number of ideas as to where to put my theatre. On top of our garage appeared the best of several suggestions. But even this seemed too restricted in space and therefore would not provide what you could truly call a theatre.

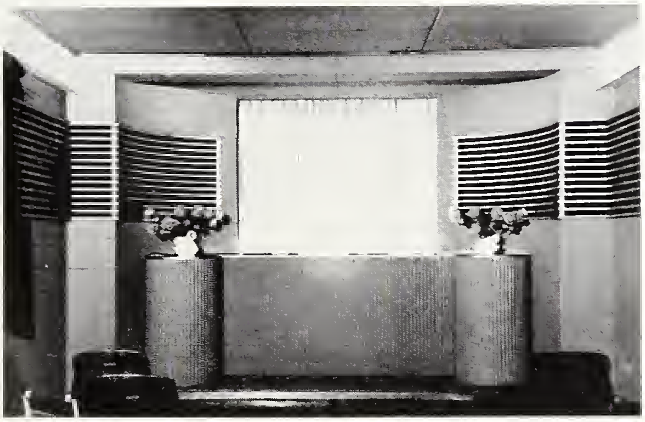
Finally I decided to build from the ground up a separate, self-contained building in a corner of my lot at a point about 30 feet from the rear of my house. J. Walker, a fellow member in our Manawatu club and an architect, drew up the simple modern plans. The building is 33 feet long and 15 feet wide overall. Within this are housed the main theatre, which is approximately 27 feet by 15, and, at the rear, a projection room 10 feet by 6 feet, 6 inches in size. This also serves as my editing and work room. The balance of the floor area flanking the projection room is taken up by an entrance lobby. From this lobby you may go through one door into the theatre or through another door into the projection room. There are windows on only one side of the main theatre space, although another window in the projection room provides ample ventilation there. Exteriorly the building is constructed of two walls of brick with the other two walls of timber and finished in stucco plaster. The color of this finish has been kept white, but the window trim, fascia boards, gutters and leaders are painted a blue-green. This looks most attractive with the green lawns and trees.

The interior is lined throughout with an insulating board for better acoustics. This has been finished in coral for the walls and, on the ceiling, a heather gray which gives no reflection from the screen at all. Both walls are draped with heavy velvet curtains of a wine shade in color. Of course, these drapes serve in the daytime to black out the windows on the one wall: they are added on the other wall for balanced decor and to assure a balanced acoustical reaction. The floor, left in its natural state of timber, is machine-waxed to a high polish.

At one end of the hall the proscenium and screen stage cut about 4 feet from the overall length. Matched speakers are situated behind the grilles on either side of the screen, while in front of the screen and returning into the grilles is the light trough. This is approximately 4 feet high and at the ends is built out to give the effect of truncated columns. In this light trough are the 21 lamps that give the colors to the screen curtain. You will notice that the grille work follows around each side of the wall for 5 feet to tie in with the draperies on the side walls. Although seemingly permanent, the grilles are removable in one unit for servicing the speakers or getting at the curtain mechanism. Overall lighting in the theatre is from four wall lamps and the colored lights on the stage.

Now for the projection room. Here are the controls for the house lights and also for the 21 lights fronting the screen. These are wired in three sets of 7 colored lamps each—red, green, blue. They are controlled from the projection room on a multiple

[Continued on page 407]



MODERN EXTERIOR of the author's backyard theatre is seen at top, showing entrance porch and the curtained windows of one wall. Proscenium treatment and projection room end of the theatre follow.

News of the Industry

Up to the minute reports on new products and services in the movie field

Eastman items Although about 10,000 Kodak men and women, or 19 percent of the company's employees, are now working on products for the Armed Forces, EK is still meeting all essential civilian needs says *Highlights,* a company publication for stockholders. Sales to the government in 1951 are expected to reach 15 percent of total sales, as opposed to 8 percent in 1950.

A wage dividend estimated at $20,300,000 will be shared next March by about 48,000 Kodak men and women, in the fortieth year of wage-dividend plan at Rochester. Payments in 1950 were approximately $18,000,000.

Joseph R. Allendorf was appointed an assistant general sales manager of the Kodak Company the first of this month, according to James E. McGhee, vicepresident and general sales manager.

New screen Designed for use in schoolrooms *without* the necessity of darkening the windows is the new Classroom Screen now being offered by the Radiant Manufacturing Company. Features of the design are a new screen surface, a tilted-forward projection position, and adjustable wings at the screen's sides to create a semi-shadow box effect.

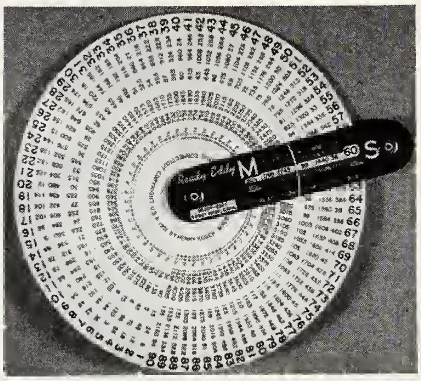
Wollensak w.a. A 6.5mm. *f*/1.9 Cine Raptar wide angle lens for 8mm. cameras has been announced by the Wollensak Optical Company, for which the manufacturer claims the shortest focal length and the highest speed in this lens category.

Comprised of eight elements and fully coated, this wide angle objective will cover, as usual, four times the area of the standard ½ inch lens from the same camera position.

A WIDE ANGLE from Wollensak offers f/1.9 speed and 6.5 mm. length at $71.88 tax inc.

Peerless expands From a single entrance a few years ago at 138 East 44th Street, in New York City, Peerless Camera Stores have progressed in order to a block-through entrance on East 43rd Street and now to a third entrance at 415 Lexington Avenue, directly opposite the east end of Grand Central Terminal. The most recent addition, says Peerless, has enlarged their selling space to almost three times its previous size. Any further entrance, it is expected, will be made by helicopter.

Ready-Eddy Of unquestioned aid to any amateur producer adding sound to his picture in any form is the Ready-Eddy, a multiple-dialed computer recently developed by Henry Roger, of Rolab Studios, Sandy Hook, Conn. Among the data offered by the unit (for both 16mm. and 35mm. films) are instant conversions of footage and frame measurements into minutes and seconds, or vice versa. Even the 8mm. worker can use the computer by dividing the indicated figures by 2.

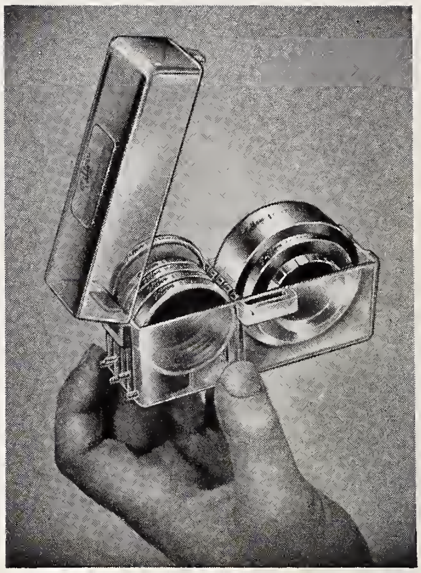


THE READY-EDDY, handy new calculator which changes frames and footage into time units.

Ready-Eddy is priced at $2.50, in its plastic case, and is available directly from Ready-Eddy, Sandy Hook, Conn.

Select-A-Filter There need be no more fumbling for your filters if you house them in the new Select-A-Filter Safe just announced by the Tiffen Manufacturing Corporation, 71 Beekman Street, New York 38, N. Y. With its push-button selector feature, the unit permits immediate withdrawal of exactly the filter needed.

The new Tiffen filter safe is constructed of durable, transparent plastic, with a positive-snap closure and a molded strap loop for easy attachment to your camera case or bag. It will be available in two sizes, Series V and Series VI, priced at $2.50 and $2.75 respectively. Each unit will hold six filters, a lens shade and an adapter ring.

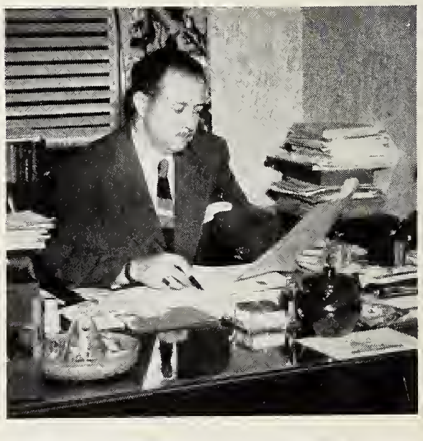


A FILTER AT your fingertips is promised by Select-A-Filter Safe from Tiffen Mfg. Co.

Once over lightly For its development of Ansco Color Printon, the only color print material which can be processed by the user, Ansco of Binghamton, N. Y., has received a U. S. Camera Achievement Award for 1951.

Designed for both incident and reflected light readings, the Sixtomat 1, a de luxe model of the fully automatic Sixtomat exposure meter, is now being introduced into the United States by the Mitropa Corporation, 50 Broadway, New York City. $32.50.

Pictorial shifts Pictorial Films, Inc., one of the largest and oldest firms in the field of 16mm. production and distribution, has been acquired by Milton J. Salzburg, owner of Cornell Film Company, and Frank Soule, past president of Pictorial. Mr. Salzburg, one of the original



MILTON SALZBURG, founder president of Pictorial Films, Inc., in 1935, returns to post with recent purchase of distribution agency.

founders of the firm in 1935, was president of Pictorial until 1945 when it was sold to Pathe Industries.

Among the many feature films to which the new owners have acquired title for 1952 release are *Destination Moon*, *The Jackie Robinson Story*, *The Winslow Boy*, *The Golden Gloves Story* and *Tulsa*.

From plan to playhouse

[Continued from page 405]

rheostat which allows me to fade any of the three colors or all of them together. This also gives a most pleasing effect, since I can get many other colors by mixing the three basic ones. The screen curtain is operated from the projection room also, the control being an endless cord with runs through two lengths of conduit which are concealed in the building.

The projector—an Ampro 16mm. sound unit—is permanently set up and shows through a glass port, with a customary second port for viewing. The loudspeaker signal wires are permanently installed and lead in the projection room to a plug box. From this I also run a monitor speaker to scan the sound level in the theatre, since the projection room is so sound-proofed that it is impossible to hear otherwise. Also in the projection room I have a work bench mounting a pair of rewinds and a lighted square of ground glass for easy film viewing. Along the other wall I have my editing desk which is fitted with various drawers, and above table height there are compartments for holding the finished films. Finally, my turntable unit is positioned handily to the projector. Even then, I find that I have to be very quick to get a show under way. For one has to turn the turntable off, dim the lights, open the curtain and get the projector going almost simultaneously.

The normal seating in the theatre is on folding chairs, of which I have 30 in all. On occasion, however, you can seat 40 people quite comfortably, and it was such an occasion on our opening night. For there were 40 present, members of the Manawatu Amateur Cine Society and four guests from other movie clubs in New Zealand. It certainly was a gala night and I believe everybody enjoyed themselves thoroughly.

I know I did—for my great ambition had come true.

Hollywood or Hong Kong

AURICON 16mm Sound-On-Film for Television

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MISCELLANEOUS

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How Disney does it: 2

[Continued from page 399]

ther addition of extension tubes, the exposure might drop below the $f/2.7$ capacity of the lens.

"Then, of course, as the lens is opened wider, the depth of field decreases, until finally it may be reduced to less than 1/10 of an inch on extreme closeups. This shallow depth of field adds to the difficulties of insect photography, requiring a considerable shifting of camera position or maneuvering of subject matter to bring the action within the range of that narrow band of focus.

"There is difficulty also in determining the exact stop at which to set the lens, since no ordinary light meter can take a reading of such an extremely small area. However, I have learned to employ a technique that was used by my father during the early days of photography in his portrait studio. Photographers then learned to judge the intensity of light by studying the image on the ground glass and gradually closing down the lens until just the proper amount of light was reaching the glass. Having learned to use this technique as a boy, I now apply it to insect photography. Thus, within a few seconds, I can pull my camera into position, set the focus and the proper $f/$ stop and begin taking the picture. And a few seconds can often spell the difference between success and failure.

"The problem of light is always critical in insect photography. For some insects prefer shaded areas and will not act naturally under too much light. Sometimes, too, insect action takes place during the night, and artificial light is necessary. I have used various types of lighting. Sometimes natural sunlight will do, with a mirror being used to throw it into shaded spots. For night scenes, I use two 750 watt focusing spotlights and occasionally auxiliary photofloods. High-powered lights generate considerable heat, which quickly disturbs the insects.

"Often the lights cannot be kept burning for more than ten to fifteen seconds at a time. Thus a split second decision is necessary to decide when to 'roll' on a scene. The lights must be turned on and the camera started almost at the same instant to catch just the right action that will best tell the story. Really to be successful, the insect photographer must spend many hours watching action until he can predict accurately exactly what will happen—and where.

"Closeup photography has another handicap, in that the camera lens often must be extremely close to the subject. Fortunately, most insects cannot see for any great distance. Their compound eyes, however, are quick to detect movement close at hand. Therefore movement must be kept down to a minimum. I have discovered also that there are individual differences in insects. Nine out of ten ichneumon flies stopped boring into wood immediately upon the approach of the lens. However, by patiently working long enough, I eventually found a fly that was not disturbed by nearby moving objects. *That* one gave me the picture.

"In fact, sometimes days of patient waiting are necessary to obtain the story. That crab spider on the flower in *Nature's Half Acre* required almost two weeks of patient waiting—ten hours a day for the chance arrival of victims that might be ambushed by the spider. The sequence of the Cecropia caterpillar spinning its cocoon took thirty six hours of continuous work to produce the full series. The sequence of the toad capturing the caterpillar took many agonizing hours of try-and-try-again before I caught the scene."

Thus speaks Murl Deusing. From personal experience, I can testify to the accuracy of his observations.

It is my sincere hope that more amateurs will take up nature filming, particularly of insects and the smaller animals and birds. They say that imitation is the sincerest form of flattery. Well, you may not equal *Nature's Half Acre* the first time out, but you will have a lot of fun trying. And I'm sure that the Disney Studios will appreciate the compliment.

Disney seeks wildlife footage from amateurs

"WE shall be pleased to make new contacts and to acquaint ourselves with new photographers as our search for outstanding wildlife material continues."

Thus, in reply to MOVIE MAKERS query, writes the man responsible for the procurement and purchase of 16mm. Kodachrome footage for the Walt Disney True Life Adventure films. For our many readers interested in this outstanding opportunity, MOVIE MAKERS has also secured a statement of the four basic requirements set up by Disney Studios in their consideration of amateur wildlife material. These are:

(1) Send a fairly detailed description of the action photographed, where it was photographed and a specific identification of the species of the creature filmed. DO NOT send any footage until so requested by the Disney Studios.

(2) Your footage *must* be filmed at 24 frames per second. Only in extreme cases can film exposed at 16 fps be utilized.

(3) Handle your original footage

with the greatest care and project it as little as possible. Editing of footage is not necessary for its possible consideration.

(4) Include no evidence of civilization in your wildlife footage. Fences, roads, sawed trees, barbed wire and the like are taboo.

With the above information on hand in your letter, Disney Studios will then determine if there is a need for the material in question and, if so, will proceed with arrangements for its screening. In concluding their letter to Movie Makers, Disney Studios state:

"The best suggestion we could offer to the wildlife photographer is to obtain as complete a coverage (of his subject) as possible. The word 'coverage' to us means a complete record of the subject's activities at a given season in nature's calendar. This is a tough objective for the photographer, for it requires real patience and persistence to accomplish. However, our cameramen Alfred Milotte and Herb Crisler tell us that it is immensely satisfying to see the finished product on the theatrical screen."

Movie Makers readers interested in exploring this outstanding opportunity for the amateur filmer should write to the following: Mr. Erwin L. Verity, Walt Disney Productions, 2400 West Alameda Avenue, Burbank, Calif.—*The Editors.*

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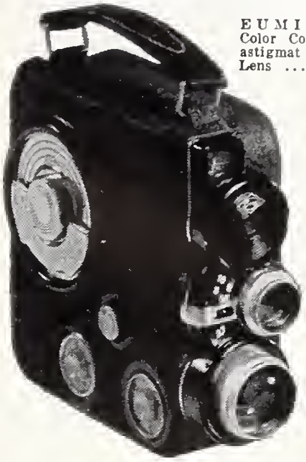

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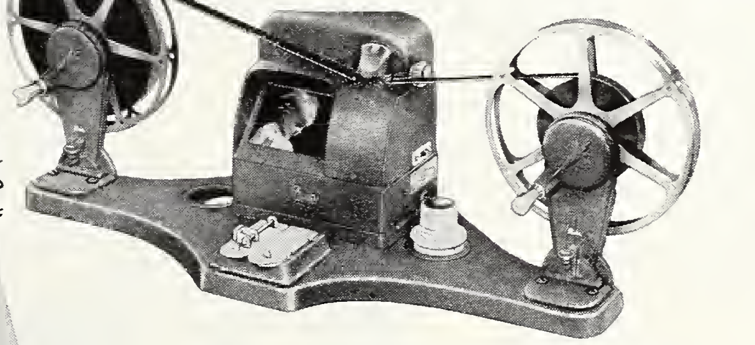

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The Ten Best

[Continued from page 393]

sense!" Great art is created by the mind and heart of the artist—not by the hands of those who help him. That Mr. Turner could integrate these efforts into his own filmic concept is only another measure of this man as a truly creative cine artist.

Bermudiana

One rarely thinks of a portrait of a *place*; but *Bermudiana* is in essence just that. Helen C. Welsh has a perceptive eye for beauty, an affection for her subject and a trained, technical knowledge of her craft. This triple-threat combination has recorded not only the justifiably famous surface aspects of these enchanting islands, but it has revealed as well much of their inner spirit.

The film has all the attractions of a first rate travelog and the informative qualities of an honest documentary. Its accompanying narrative complements perfectly the flow of pictorial material, providing supplementary information without piling up facts and figures simply for their own sake. A happy choice of musical background furnishes the final touch to a rich and well rounded presentation.

Blades and Sails

There are precious few sails in this production which William Messner has called *Blades and Sails*. But there is a powerful lot of cinema in its smooth 650 feet of Kodachrome. And there is a wealth of flashing blades.

The blades are bandied about by Ernest Riedel, a gaunt length of rawhide and muscle, otherwise known as the national, international and Olympic canoe champion. During the smoothly plotted course of Riedel's exposition of canoeing techniques, Mr. Messner demonstrates his own championship calibre behind the camera. His angles are so right as to seem effortless—though you suspect they're not. His follow-through is as deft as a sweeping blade and his cutting as crisp as a speeding birchbark.

Blades and Sails is informative, entertaining and sound cinema—which is quite a combination in any man's movie.

Colorado Diary

Seventeen hundred feet of 16mm. color is a lot of footage through which to sustain audience interest. But, so help us, that is exactly what Lester F. Shaal has done in *Colorado Diary*, and we don't quite understand yet just how he did it.

Perhaps it was the diary-entry continuity device he used, which, with the entries being made *in situ* on a Colorado dude ranch, permitted a refreshing infusion of flash-back sequences amid the day-to-day activities. ("The flight out here was glorious," notes the attractive diarist, and some superb air footage lends variety to the routines of the corral.)

Perhaps it was the side trips from the ranch to ghost mining towns—or to Durango and the narrow-gauge railway country. Whatever the secret, Mr. Shaal has mixed it well with his usually impeccable camera work. Seldom have the vitality and majesty of the West been portrayed more movingly than in *Colorado Diary*.

From This Day Forward

There have been in the past, and will be in the future, a number of fine amateur films portraying the great moment of marriage, the ecstatic happiness of the honeymoon. But these films have featured, by and large, the young in age, those blythe favorites of the Gods of Love with whom no fervor can seem foolish, no endearment an awkward jest.

Not so in *From This Day Forward*. The protagonists here are people of adult experience and mature mind. But, though no longer young in years, they are superbly and inseparably young in spirit. This quality, as well as good taste and graciousness—which are overtones more often missing with the young—illumines each charming foot of *From This Day Forward*. Othon Goetz enhances this spirituality in every phase of his production. His impeccable camera work seems to glow—where another's would merely sparkle. His compositions are so inevitable as to seem effortless, while his editing adds pace to an already attractive picture.

Invitation to Hawaii

This picture, we predict, will be both widely acclaimed and widely criticized for, in each case, that quality which people call "professional."

If this prediction proves true, then the producer's purpose in making *Invitation to Hawaii* will have been conclusively achieved. For of the film Harold L. Thompson has written us at ACL as follows: "I made the picture largely as an experiment to see whether an amateur with sufficient enthusiasm could produce a 16mm. documentary which approached professional standards."

The impression here is that on the case book of this experiment Dr. Thompson may now write: "Q.E.D." For *Invitation to Hawaii* has in every foot of it the polish and pace which one associates with professional standards. It was clearly planned, ably photographed and concisely edited. All in all, a brilliant piece of work.

Out of Door Life in Ohio

Emma L. Seely's patience, good judgment and technical skills have made *Out of Door Life in Ohio* an amateur accomplishment of major importance. Her interest in her subject illuminates this well authenticated and minutely documented study of the bird life, in particular, and flora and fauna generally in her native state.

Mrs. Seely's sure and expert grasp of cinematographic problems in nature filming made the successful recording of her beloved subjects possible. Finally, her able organization of the resulting footage made for a presentation at once impressive, informative and entertaining.

Two Paper Cups

Under the able direction of Kenneth E. Carrier, ACL, a production unit of the Grand Rapids Amateur Movie Club has produced an engrossing film drama based on a short-short story from a Billy Rose column. *Two Paper Cups* begins as if it would tell the familiar tale of a bored husband plotting the murder of his wife for the love of that "other woman." But a double switch at the plot's end saves the life of the married woman and, with irony but without need, takes the life of the husband. Top notch photography, expert staging and lighting, good acting and skillful editing make this photoplay an outstanding example of cooperative filming at its best.

Vacation Highlights of 1950

Sometime during the summer of 1950, Fred Evans, L. A.'s genial maestro of 8mm. movies, arranged to pick up a new Nash sedan in Grand Rapids, Mich. What better excuse need there be for packing up his two Southern California sons and taking them East to meet the land of their forefathers?

Which is exactly what he did in *Vacation Highlights of 1950*. The lead title is commonplace, perhaps almost banteringly so; but the film footage which follows it is not. Niagara Falls, his native Vermont, Concord, Lexington, New York, Philadelphia and Washington are on the Evans itinerary of American history. There is a rewarding stop at the St. Louis zoo—for its incomparable Sunday shows—and soon the Evans are home again.

But not without one final twist to the tale. "Hey, *look*-ut here, Pop!" urges the oldest offspring as he returns from scouting the premises. The family cat, with inimitable feline pride and savoir faire, has had kittens.

Venezia: Pearl of the Adriatic

Venice, with the misted Italian sun glowing softly on her mosaic domes and sparkling spires, is truly gem-like in her pearly beauty. And Oscar H. Horovitz has succeeded to an extraordinary measure in capturing the warm opalescence of this ancient capital. Such standard subjects as the Grand Canal and St. Mark's Square, in sequences of rewarding detail, have been blended in with less familiar scenes along the city's less famed waterways and few narrow streets.

Such a detailed study belies the widespread belief that one must have unlimited time in which to do full justice to one's subject; Mr. Horovitz reportedly spent but two days here. However, his expert command of the technical elements of movie making, plus a pleasing sense of composition and eye for human interest, combine to make *Venezia* a memorable travel-film experience.

A Breath of Spring

Donald Volkman's film, *A Breath of Spring*, is a montage study of the vernal season in a city—in this case, Boston. But shots of the blowing skirt of a girl, the wind-whipped awning of a department store and the clothesline ballet of the Monday wash are universal. Mr. Volkman has truly brought imagination to his pictorial progression of spring, from melting snows in a churchyard to the full flowering of the sun-warmed earth and its people.

His choice of musical accompaniment is especially notable, particularly with shots of running water in gutters and the Boston Pop's rendition of *The Wearing of the Green* with the sequence of a St. Patrick's Day parade. *A Breath of Spring* was created as a thesis in a course on motion pictures at Boston University, where Mr. Volkman is a student.

Apartment C

What happens when a pair of jewel thieves masquerading as house painters get into a lady's apartment to elude the police is entertainingly told in this club production by the 8mm. group of the Seattle Amateur Movie Club.

John F. Herman, the director, keeps the action moving, while the players discharge their roles for the most part with good humor. J. W. Crock and George Hayden contribute ably as the cameramen. Although the cutting, as with so many amateur dramas, is not as swiftly paced as one might wish, *Apartment C* is an engaging example of cooperative filming.

Around Lot 34

In the process of viewing *Around Lot 34*, one is reminded of the gag in old comedies where an impossible number of persons emerge from an automobile. Only in this case it is the incredible amount and variety of produce and flowers grown in the area of a trailer plot. Henry J. Auger has made a "dawn to dusk" film of trailer life, but he has lifted it above a humdrum record by occasional inserts of humor that are wisely not belabored. Mr. Auger makes life in a trailer park seem relaxed and pleasant indeed—with Mother doing all the chores. The result is a film of warmth, refreshingly portrayed.

Grand Canyon Voyage

Grand Canyon Voyage is the record of how seven daring people in three tiny boats ran the Colorado River from Lee's Ferry in Arizona, through the awesome gorge of the Grand Canyon, to Lake Mead in Nevada. The trip itself was the exciting and gallant climax to four years of dedicated effort by Al Morton. Ideally, this film record of the trip should be infused with this same excitement, this same sense of gallant adventure. That it is not consistently so inspirited will be a source of sincere regret to all who know Mr. Morton.

But perhaps no motion picture of this dangerous, demanding river run could recreate this spiritual overtone. The physical odds against filming were too great, too overwhelming, for controlled camera work and integrated continuity. Survival itself became more important than an image of it. Al Morton, we believe, has done a supremely difficult job far better than would the most of us. He has done it as well, surely, as any cameraman living.

High Card Goes

Louis Dishotsky and Arthur Rosenthal have put together in *High Card Goes* an entertaining variation on the travel record film. A definite story line replaces the usual slight continuity device. A pair of tickets for a Florida trip are won on a radio quiz show, but since both parents and two children cannot go, the mother and the father draw cards, high card winning. Wifey tops her mate's king with an ace and takes off for

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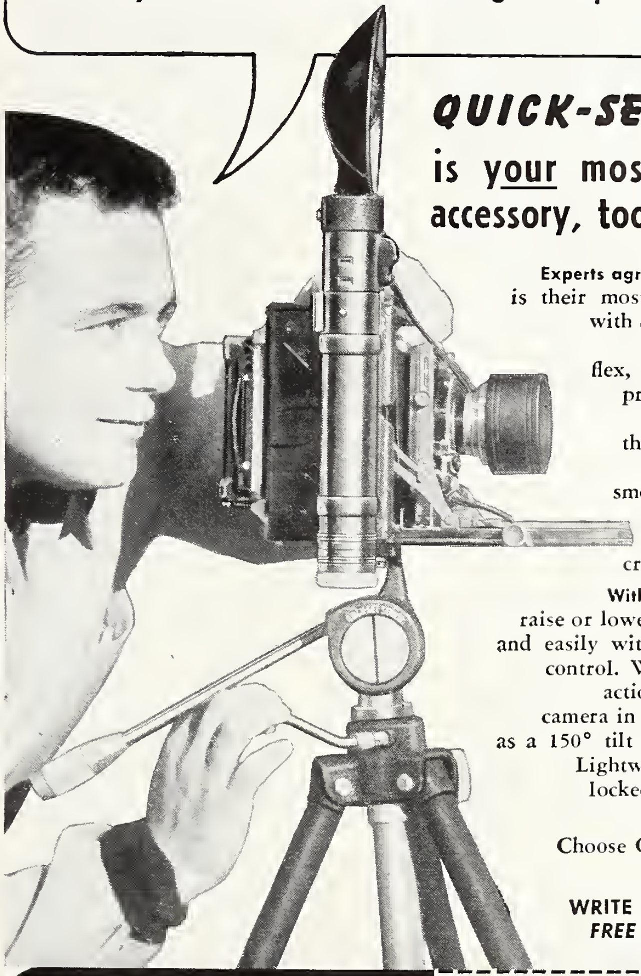

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Florida, with the older child. The luckless husband is left to tend the baby and the house. While the acting is fine and the production is technically competent, the pictorial-dramatic pace is rather slow. Tighter editing is indicated.

Hobby Show

Although *Hobby Show* consists of little more than a walk through an exhibition hall, where the talented hobbyists of Long Beach, Calif., have exhibited their crafts and collections, Leonard E. Graham and his wife, Velma, have succeeded in making the experience a constantly interesting one. Each of the exhibits is fascinating in itself, and the Grahams have done an admirable job of overcoming the obstacles of lighting, shooting through glass (which they had to do for some detailed studies of miniatures) and filming under generally difficult conditions. Technically, the film is top drawer. The musical score for the picture of old player-piano music was an inspiration and a delight.

In Trente Mille Pool

Eugene E. Wilson has put together a completely charming vignette on the Silver King, the Canadian Salmon, told in verse and picture with simple clarity of purpose and delightful matching of words and images. In that Mr. Wilson also composed the verse, he is to be doubly congratulated, especially since the verse is in French-Canadian dialect, a much abused idiom. The camera handling, composition and final editing are all in complete harmony with the nature of the subject and its properly brief treatment. *In Trente Mille Pool* is a wholly entertaining piece of work.

Movie News Scoops

A bathing beauty parade in Florida, blessing the fishing fleet at Gloucester, a tomato throwing fight in—well, it doesn't matter. These are not, to be sure, true scoops in the journalistic sense of the term. But they do constitute what passes for news these days in the newsreels; and, under George Merz's competent camera treatment and incisive cutting, they most certainly make for good movies. Mr. Merz sustains audience interest throughout *Movie News Scoops*, working in a film form—the topical newsreel—which the amateur generally has found difficult.

Nature Campers

There is a lively and rewarding sense of participation about *Nature Campers* which, despite its threatening length, should give this picture wide appeal. In it, an eager-eyed group of young people and a few engagingly raffish naturalists pursue their studies of the outdoors with enthusiasm—and sound cinematics. Birds, butterflies, frogs and fish are among the creatures which come before Herbert Shumway's camera. But they come there, not just in the stiff ultracloseups of the studio, but as a natural part of the picture's development. The background musical selections are an enjoyable addition to an entertaining picture.

New Zealand Holiday

New Zealand's South Island is the one treated in this production, one of two which Ernest H. Scott made during a prolonged visit Down Under. The awe-inspiring Southern Alps have been recorded here with expert camera work and pleasant composition, and the whole impressive terrain of this part of New Zealand is appealingly set forth. The musical scoring, while standard, is adequate to the purpose. The narration is capably written and professionally delivered. If a need for more closeups is felt occasionally, it should be remembered that the large land itself is the star in *New Zealand Holiday*.

Northwoods Adventures

Northwoods Adventures is a plumply constructed and neatly tied half-hour package of travel through the Adirondack area. Evident in it are the well known technical skills, the smooth sequencing and the attractive titles which mark all the movies of Frank E. Gunnell. But the picture seems a package, nevertheless—and a package for a purpose. One gets the impression that the producer, as he edited, had his eye on the guest-lecturer's clock at a luncheon-club meeting—rather than on the crisp continuities of movie making *per se*.

Prelude to Performance

If you are engaged in any phase of little theatre work, *Prelude to Performance* is certainly your picture. However, even if you are *not* engaged in any phase of little theatre work, *Prelude to Performance* is also your picture. That fact of universal appeal is the true measure of this movie's success.

Made by John W. Jones with the cooperation of the London Little Theatre, in Ontario, Canada, the primary purpose of this picture was to outline (and, if possible, teach) the basic steps of putting a play together. This it most certainly does, from the inception of the idea down to the rise of the opening night curtain. But in the process—through a sound sense of cinematic treatment and smoothly integrated subtitles—the picture maintains a lively and appealing interest for all.

Sweeter by the Dozen

Take a dozen or more normally exuberant youngsters in the second grade of school, mix them amid a day-long session of changing classes, and flavor with the excitement of making a movie—this was the recipe which Herbert F. Sturdy set himself to follow in cooking up *Sweeter by the Dozen*. He has been remarkably and quite charmingly successful. That the school was West Lake, in the svelte suburbs of Hollywood, and that the pupils were the progeny of "name" figures in the film colony, may have had, perhaps, something to do with it. But kids will be kids—whether in Glendale or Grand Rapids. By some alchemy of the camera, Mr. Sturdy has indeed made them sweeter by the dozen.

The Fresh Milk Line

The Southwestern and Centerville Railroad boasts a roadbed of less than two miles and runs only on Saturdays—and then to "nowhere." But it undoubtedly provides the favorite ride of all the kids (as well as their equally enthusiastic parents) from the surrounding countryside. In *The Fresh Milk Line*, Roy Fulmer, jr., records the operation of this narrow gauge railroad on a dairy farm in New Jersey, run as a hobby by the owner of the farm.

Closeups of the working of the Diesel engine, the switches and signals add technical interest; while the sequence of laying a new piece of track by presumably adult employees on the farm makes it apparent that the men enjoy "working on the railroad" as much as would any youngster. Here is one film whose interest would have been heightened by a musical accompaniment with sound effects.

Uranus

Jack E. Gieck's film is a fanciful abstract study delineating the aspect and activity of the planet Uranus. In it he has wisely kept his footage brief. His lighting effects on models of the mountains and the color patterns of liquids reflect an imaginative concept. A rather too soft focus toward the end of *Uranus* is somewhat unexplainable, but his choice of an excellent musical score contributes to a fascinating creative experiment.

Xmas Time

Most Christmas films seem to be concerned with only one aspect of this December holiday—the gaiety of family life around the tree, opening presents and a festive dinner. Grace Lindner has recorded the material side of the season in the early footage of her film, *Xmas Time*, as she shows gleaming shop windows, hurrying shoppers, decorated doorways and members of her family around the hearthside.

But in a smooth transition from a crèche under the tree to the children saying their prayers, she ends her film with a series of architectural studies of the spires and bell towers of churches, filmed through bleak branches against a winter sky. This moving climax, accompanied by a choir recording of *The Lord's Prayer*, admirably fulfills her aim to portray the triumph of the spirit of Christmas over the baser observances.

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90...Cause and effect
113...I heard it with my own eyes
114...Filming a festival
116...Hints on dual turntables
118...New Zealand reporting!
120...Sequencing Sequoia
125...Talking of the Ten Best
126...Will they fit my camera?
149...Filming the bride
150...Now for Nova Scotia!
152...Can the amateur tie into television?
153...Aim for the camper!
154...The reproduction of sound: 1
156...More on magnetic recording
160...Great Britain beckons
162...The personal touch
185...The narrow gauge scene in Colorado
186...Vacation film formulas
188...Fancy—not fact!
190...More talk of the Ten Best
192...Try a trail ride!
196...The reproduction of sound: 2
198...Titles for TV
199...Hands of friendship
221...Filming underwater
222...You and your meter
224...Cape Cod is calling
226...24 into 30!
227...France reporting!
230...Let's look at Lassen!
232...The reproduction of sound: 3
234...The Auricon Super-1200
253...Shoot yourself!
254...Two weeks to go
256...You and your meter: 2
258...Yellowstone by the yard
259...A two-way titling chart
262...Let's change the focus!
264...Color in a crater
287...Exposure by slide rule
288...The reproduction of sound: 4
289...Magnetic sound now!
290...Attention: embryo editors!
291...Lining up your titles
294...An all-purpose camera stand
296...Some principles of editing
318...Australia reporting!
320...Art work to order
322...More on magnetic sound
324...Zoom titles with zooming
328...The reproduction of sound: 5
355...How Disney does it
356...Captions that click
358...Making exposures fit
360...Let's plan a picture!
364...A damsite more colorful
367...Make mine Norway!
373...Ralph E, Gray resigns
391...The Ten Best and the Maxim Memorial Award
394...More on moving titles
396...Try scoring as you edit
397...Music for your movies
398...How Disney does it: 2
402...Santa comes to Cincinnati!
403...The moving camera calls
405...From plan to playhouse
408...Disney seeks wildlife footage from amateurs

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8 CLUBS 16

Ottawa agenda A lecture demonstration of lighting equipment presented by A. S. Kennard, of the Canadian General Electric Company, Ltd., was featured at the November session of the Ottawa Cine Club, in Canada. This month the traditional Christmas party was held in the High School of Commerce, the club's new meeting place.

Denver showing The October meeting of the Gardner-Denver Camera Club was held at Lindahl's Photo Shop, where *Ski Colorado*, 16mm. sound color production, was shown through the courtesy of Coor's. Don Sullivan gave a talk on care of the camera, followed by a question and answer period.

Racine The November meeting of the Ra-Cine Club, of Racine. Wisc., was given over to the election of new officers for the coming year. Louis Troestler heads the list as president, with John Kibar, ACL, as vicepresident. Mrs. Kibar is secretary, and Mrs. C. A. Nielsen was chosen treasurer. The officers were installed at the annual Christmas banquet held this month.

The club's annual gala show, to be held February 20, is in the planning stage.

So. Calif. The first field trip of the newly formed Southern California Association of Amateur Movie Clubs was a tour through Joshua Tree National Monument the first weekend of this month. Over eighty members of member clubs visited locations in the park. The 29 Palms Camera Club was in charge of arrangements, while the trip was sponsored by the Southern Cinema Club. Charles Ward, secretary-treasurer of the association, was guide for the motor caravan.

Omaha screens The Thanksgiving week program of the Omaha Movie Club featured a showing of *Sightseeing in Mexico*, by Oliver Barklage. Also shown were two 8mm. pictures, *Iowa Varieties*, by Howard Thomson, and *Sports Newsreel*, by Earle Conover.

The club's 35mm. slide and the cine group made a joint meeting of the annual Christmas party, replacing regular meetings for this month.

Magna sound Possibly the very first club in the country to present a demonstration of the new RCA magnetic sound projector-recorder is the Philadelphia Cinema Club. G. A. del Valle, RCA design engineer and PCC member, arranged the show for the club. Members participated in making a recording on a previously exposed film for the benefit of the demonstration.

Okla. winners The annual contest of the Movie Makers Club of Oklahoma City, ACL, was recently concluded with the judging of the entries by the ACL. In the 8mm. division the top three places were won by *El Camino Sinuoso de Mexico*, by Lowell King; *Colorful Colorado*, by Clifton Gall, and *Quebec Holiday*, by E. B. McCown.

In the same positions in the 16mm. division were *Gold Mining in Alaska*, by H. R. Reynolds; *An Easter Birthday Party*, by M. E. Trapp, jr., ACL, and *Blossom Time*, by Jewell Martin. Runners-up, both 8mm., were *Indian Holiday*, by R. C. Hardcastle, and *Vacation in Mexico*, by Mr. and Mrs. Kenneth Kiester, ACL.

John J. Lloyd, ACL

FILMING WAS FORGOTTEN during this alfresco breakfast on the first field trip of the Southern California Association of Amateur Movie Clubs to Joshua Tree National Monument.

Contest films Edna Hunting won top honors in the annual contest of the Richmond (Calif.) Movie Camera Club, ACL, with her film, *God's Beauty We Behold*. Tied for second place were *Mountain Echoes*, by M. F. Whittlesey, and *Old Mission Trail*, by D. W. Hitchcox, ACL. *A Dog's Life*, by Bob Buckett, ACL, was in third place. Honorable mentions went to Blanche L. Smith, for *Captain's Day*, and George and Grace Williams, for *Yellowstone*.

Bergen County At the December meeting of the Amateur Movie Society of Bergen County, new officers for the coming year were selected. George Weigl, ACL, is president, with Harry Williamson as vicepresident and Ralph Santulli as secretary. Leon Konsevich is treasurer, while William Messner, ACL, is program and publicity chairman. Mr. Messner's new Ten Best winner, *Blades and Sails*, has garnered county-wide praise and publicity for himself and the club as a whole.

The club's Christmas party, in addition to the usual trimmings, will offer a showing of this prize winner and a new Messner film, *Cape Cod*. Other films to be projected are *Christmas Party*, by Mr. Santulli; *Father Knows Best*, by Mr. Williamson, and *Son of Akela*, by Steve Moran, ACL.

Schenectady The Movie Group of the Schenectady (N. Y.) Photographic Society, ACL, featured for its December meeting a talk by Harlan Webber, ACL, *How to Plan a Successful Home Movie*. *Cinematic Yuletide*, a club production begun at last year's Christmas party, was screened, along with *The Gannets*, the popular 1950 Maxim Award winner by Warren A. Levett, ACL.

New York 8's At their November meeting members of the New York 8mm. Motion Picture Club had the pleasure of hearing a detailed lecture on lenses by Ernst Wildi, ACL, of Paillard Products, Inc. The talk was illustrated with a series of color slides. Mrs. Catherine Scott, a newcomer to the hobby, screened one of her first efforts for criticism. *Country Town*, a club production of 1943, was taken out of mothballs for a re-run.

OFFICERS FOR 1952 of the Memphis Amateur Movie Club, ACL, are (l. to r.) John Brelsford, vicepresident; Robert Burton, treasurer; Clara Conale, rec'd. sec't.; Frank White, ACL, president; Roy A. Henrichsen, secretary.

John Harms spoke on the value of scripting a film in advance and showed *Dress Affair* to illustrate his points. Mr. Wildi showed his film on New York life. *From Dawn to Dark.*

The club is currently planning its Gala Night. to be held at the Statler Hotel in Manhattan on Friday night, April 18. 1952.

St. Louis agenda Members of the Amateur Motion Picture Club, of St. Louis, Mo., have a busy season ahead of them. This month will see the conclusion of the annual contest and screening of the winners' films. The second December meeting will feature a talk by Susan Barnes, of the Volunteer Film Association, and a showing of *Blue Waters*, by Dr. Allen.

Coming up in the months ahead are Ladies Nite, the Annual Show and unspliced film contests in the spring. The Annual Show, incidentally, will be held on February 23, at the city's Y.M.H.A. building.

New in Iowa Still and cine camera enthusiasts in Burlington, Iowa, have combined their interests and formed a common club under the name of the Burlington Camera Club. It was formally organized in November with twenty six charter members.

Charles O'Conner is president, with George Edwards and T. F. Gray, ACL, as vicepresidents. Mrs. Delbert Link is secretary-treasurer.

Brooklyn Following close on the heels of Philadelphia, members of the Brooklyn Amateur Cine Club, ACL, had the opportunity in December to observe at close range the workings of RCA's new magnetic sound product. Arranged by club president Bert Seckendorf, ACL, the demonstration was staged at the club's regular headquarters, Neighborhood House, in Brooklyn.

The earlier December meeting of the club featured a lecture demonstration on interior lighting by Leo J. Heffernan, FACL, who screened his film,

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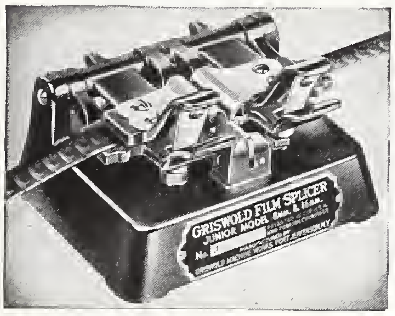

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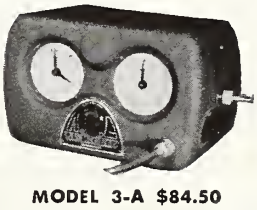

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NEW ACL MEMBERS

A warm welcome is extended to all of the new ACL members listed below. They have been elected to and joined the League since our last publication. The League will be glad to forward letters between members which are sent to us *with a covering note* requesting such service.

Robert C. Johnson, *Millbury, Mass.*
William G. Watts, *Bangalore, South India*
James Robert Ziah, *Chicago, Ill.*
John F. Allen, *Borger, Texas*
Ben Holtzman, *Montreal, Canada*
H. J. Kenley, *San Antonio, Texas*
Tori Biagio, *New York City*
E. F. Edgren, *Saugus, Mass.*
Clarence W. Kemp, jr., *Oklahoma City, Okla.*
Frank E. Scrivener, *Washington, D. C.*
Lt. W. H. Wetherbee, *USN, San Francisco, Calif.*

Hans Buckheim, *Oakland, Calif.*
Joe W. Derum, jr., *Dallas, Texas*
Jacquelyn Harding, *Charleston, S. C.*
Edward H. Hilmes, *Oak Park, Ill.*
Ellabea W. Honeycutt, *Agana, Guam*
Francis Oden, *Indianapolis, Ind.*
Sgt. Ray E. Peed, jr., *Camp Hanford, Wash.*
Luis C. Roever, *Ponce, Puerto Rico*
Wm. Lowry Wallace, *Lubbock, Texas*

John C. DeFreitas, *Elmsford, N. Y.*
A. S. Karff, *Newton Centre, Mass.*
F. L. Krieger, *Fresno, Calif.*
Harry Norman, *Sherman Oaks, Calif.*
Arnold Watanabe, *Chicago, Ill.*
C. Casteller, *Milwaukee, Wisc.*
C. W. Hanthorn, *Wells, Minn.*
P. Krutel, *Brooklyn, N. Y.*
George W. Rogers, *Dallas, Texas*
L. D. Baskin, *Coral Gables, Fla.*
Charles H. Hickok, *Washington, D. C.*
Ted Bowman, *Davenport, Iowa*
Charles C. Cobun, *Inglewood, Calif.*

T. Philip Davies, *Grand Rapids, Mich.*
Alfred Flynn, *New York City*
G. C. Gester, jr., *Berkeley, Calif.*
Mrs. M. E. Connelly, *Glenview, Ill.*
Virginia Ferson, *Chicago, Ill.*
Americo Grasso, *Chicago, Ill.*
Ivar Johansson, *Chicago, Ill.*
B. A. Koranik, *Riverside, Ill.*
Frances M. Stenge, *Chicago, Ill.*

M. Greene, *Leichhardt, Australia*
Bertha Klein, *Brooklyn, N. Y.*
R. N. Michael, *Hagerstown, Md.*
Arthur J. Turney, *Princeton, N. J.*
Jerry Albright, *Denver, Colo.*
C. L. Watenpaugh, *Denver, Colo.*
Louis Goldstein, M. D., *New York City*
Greater Denver Cinema League, *Denver Colo.*
Miss Harriet Jarmol, *Grand Rapids, Mich.*
Mrs. C. C. Lee, *Edmonton, Canada*
H. T. Morris, *Bradford, Pa.*
Dorothy Pauli, *Hollywood, Calif.*

O. P. Berett, *Cleveland, Ohio*
Mrs. Ruth Borland, *Albany, N. Y.*
T. A. Chick, *Detroit, Mich.*
Mrs. Alice D. Holt, *Berkeley, Calif.*
Victor M. Klodin, *New York City*
Jesse L. Raymond, *Arlington, Wash.*
Louis Tremblay, *Detroit, Mich.*
Samuel Wolsk, *Brooklyn, N. Y.*
1st Lt. Vernon J. Baker, *Ft. Campbell, Ky.*
Dr. Willie Brunet, jr., *Quebec, Canada*
J. H. Greenamyre, *Barcelona, Venezuela*
Monty Mann, *Oklahoma City, Okla.*

Lake Mohawk Preferred, to illustrate points in his talk.

Plans are nearly completed for the club's 4th annual 8mm. Gala Show, to be held Friday evening, January 18, 1952, at the Neighborhood House, 104 Clark Street, Brooklyn. Presently scheduled for screening are *The Great Hotel Fire*, by Bob Kagey, ACL; *Frights Out*, by Fred Diamond, and *Make Mine Magic*, by George Valentine. Tickets are 75 cents and may be obtained from Mr. Seckendorf, 205 Beverly Road, Brooklyn, or by calling WO 2-2579 or GE 8-5066. Herbert Erles, ACL, is program chairman.

Wash., D. C. This year's Christmas party for members of the Washington Society of Cinematographers will also be the occasion for the screening of *The Monarch Butterfly Story*, by William A. Anderson, ACL.

Two holiday films, *Christmas Economics* and *Christmas, 1950*, by club members Capt. Dale R. Simonson and Richard H. Parvin, ACL, respectively, and a loan from the ACL Club Film Library, *Kaleidoscopio*, by Dr. Roberto Machado, ACL, rounded out the program.

UNICA Results of the thirteenth international amateur film competition, held in conjunction with the tenth annual congress of the International Union of Amateur Cinematographers, held early this fall in London and Glasgow, have recently reached us. Spain won the highest number of points in the competition, with France in second place, Italy in third and Great Britain in fourth. The outstanding film in the competition was *Paris—Joli Souvenir*, by Piet de Groot, of The Hague, Holland.

Long Beach The first meeting of November of the Long Beach (Calif.) Cinema Club was the annual Auction Night, with George Cushman and Bud Lowenstein acting as auctioneers. Mr. Cushman has recently donated a trophy to the club to be awarded annually for the best sound film produced by a member.

November's second meeting featured a screening of *Those Crazy Underwoods*, an 8mm. production by Lewis Underwood; *1933 Earthquake*, presented by Kyle Holmes; *Kansas City Flood, 1951*, by Harlan Sutton, and *The Lone Tourist*, by Dr. John Harris.

WANT TO JOIN A MOVIE CLUB?

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The first December meeting saw a showing of prize winners in a recent Ladies Night contest at the Southwest 8mm. Club. The program included *Yellowstone National Park*, by Bernice Little; *Home is My Hobby*, by Merle Williams, and *This is Living*, by Frances Fields.

The annual Christmas party brought the club's calendar year to an end.

Toronto The newly organized Cine Section of the Camera Guild Incorporated, of Toronto, Canada, presented at its early fall meeting Walt Disney's *Beaver Valley* and a talk, *Movie Planning and Direction*, by Louis A. Shore. Mr. Shore illustrated his talk with some of the experimental films by the noted Canadian filmer, Norman MacLaren. On January 7 the following program will be presented: *Endodontia*, a dental operation film by club secretary David Palter, ACL; *A-Stenciling We Do Go*, *With Paddle and Pack* and *A Camper and His Canoe*, the latter three educational short subjects.

Buffalo elects A new twist in electing club officers, possibly resulting from the current favoring of TV for such civic contests, is being offered members of the Amateur Cinema Club of Buffalo this year. William A. Thomas, ACL, has prepared a film in which the various candidates for office are presented, with an off-screen commentator detailing the pertinent facts about each. The members will view the film first and then cast their ballots. Quite unrelated to this will be the screening of another Thomas film, *Down on the Farm*.

Films to Italy When George Favalli, ACL, departed recently for his annual visit to his native country, he took with him a number of films from the ACL Club Film Library to be presented in a public showing in Milan sponsored by Cine Club I.C.A.L.—Milano, ACL. The program will include *Ice Follies*, by Oscar Horovitz, ACL; *Back to the Soil*, by George Mesaros, FACL; *Doghouse Blues*, by Earl Sparks, ACL; *Motion*, by Henry Hird, FACL, and *Voorlezer's House*, by Frank E. Gunnell, FACL.

Norway ACL show The Oslo Smalfilm Klubb, ACL, of Olso, Norway, is holding a screening of American amateur films this month, borrowed from the ACL Club Film Library. Scheduled for showing are *Crystal Clear*, by Joseph J. Harley, FACL; *Sahuaro Land*, by Frank E. Gunnell, FACL, and *Reflections*, by Henry Hird, FACL. The show was arranged by L. Huseland, of the Oslo group.

Try scoring as you edit

[Continued from page 396]

capture the attention of the audience with its first frame, so you will select for it one of your best shots in the whole film. Not *the* best, however, as you will need that one for an effective ending.

Let's suppose it is Acoma, "the pueblo in the sky" that gave Coronado so much trouble. The direction of the sun is perfect, the blue New Mexican sky is dotted with puffy clouds and the spectacular mesas stand out sharp and clear above the desert. It is scene No. 24 on your list, so you will write "24" at the top of a new editing sheet which will be your guide in the final splice-up. Next you may choose scene No. 31, a medium shot of the mesa on top of which is the ancient Indian city of Acoma. Write "31" under the "24" and go on to select the next scene.

By the time you have selected four or five scenes, however, it may be advisable to change the mood to something lighter. Look around your original scene listing for something classified as, say, "Light, amusing" among the shots at the pueblo. The smile of the pretty Indian girl who guided you around the village, or the assortment of colorful pottery set out for sale may be just what you are after. Set down the scene numbers in the order of their new arrangement and check them off the original list so that you won't use them over again by mistake.

See how relatively easy it is to progress from mood to mood! Your film is taking on a pattern of emotional experiences, using a technique employed by many of the great composers, rough as your adaptation may be. And with your classified scenes and classified music, it should now be easy to score your film effectively.

The moving camera calls

[Continued from page 403]

ary subject, we now have a fixed frame of reference against which to measure any perceptible image unsteadiness. Thus, we see the value of the large-tired wheels already mentioned. An added aid in achieving a velvet-smooth camera movement is to shoot such scenes at 24 or even 32 frames per second—instead of 16. But if you do, be sure that there are no movements of the subject which can be measured against remembered reality.

HOW TO LIGHT

A second problem crops up in the matter of even lighting and exposure. Some dollies that one sees pictured (generally commercial) feature the fact that your lighting units can be mounted with the camera on the moving platform. This is all well and good where such a unit is used to follow a moving subject—as discussed earlier. For in such a case the distance between lights and subject remain fixed—and therefore so does the correct exposure.

But in the approach (or second) type of dolly shot, the mounted-lights setup is useless. For, as you all know, each change in the lights-to-subject distance necessitates a change—and a marked one—in the correct aperture. Therefore, on the approach dolly shot the best answer is to have a separate lighting setup in which the intensity remains fixed, no matter where the camera moves.

HOW TO FOCUS

Finally, there is the matter of focus. In other words, if you begin an approach shot at 10 feet and end at 2, what are you going to do about progressively adapting your focal setting to this movement? Aside from actually changing the focus in some way (which is difficult to do), there are a number of other answers—each of them in the nature of a compromise.

First, don't try to execute as long a dolly shot as the 10 to 2 foot example just cited. Hold your movement down to only a few feet. This may make possible a compromise focal setting which will cover adequately both ends of the path traveled.

Achieving such a median focal setting can itself be aided in several ways. If it is otherwise acceptable, employ on the shot the shortest focal length lens you have in your kit—in other words, the wide angle. Besides tending to smooth out camera movement, this also will add to your available depth of field. Secondly, pile on as much light as you can, again increasing depth of field. And finally, compute your compromise focal setting from the lens's hyperfocal distance table. For in this way you will achieve, no matter what the lighting level, the greatest possible spread of acceptable sharpness.

More on moving titles

[Continued from page 395]

take, since single-frame exposure is directly dependent on spring tension.

THE REVERSE CHIP-BACK

Another very useful type of reverse motion is the chip-off production as shown in Fig. 3. In this method the background is placed under glass. Next the letters are glued with rubber cement to the top of the glass. Then, again filming upside down as with all reverse titles, one slices off a little of the title at a time (using a straightedge

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PITY THE POOR FAMILY FILM

As reported elsewhere in these pages, there are a total of twenty six films honored in this year's ACL contest—ten (of course) among the Ten Best and sixteen winning Honorable Mention.

We are pretty proud of the pictures this year, both as to quality, geographical distribution, 8mm. vs. 16mm., and diversity of subject matter. But in a quick rundown of this last classification—diversity of subject matter—a strange and disturbing fact reveals itself. For here's the subject matter count, according to our standards:

Record films—10; Travel films—7; Dramatic films—5; Nature films—3; Family films—1.

It should be obvious to all what the unsettling fact is in these figures—*Family films—1!* For the single, satisfying study of family life we found was *From This Day Forward*, a warm and moving record of marriage and the honeymoon. Perhaps two, at the most three, other winners might, by juggling our judgments, be classified as "Family"—but we don't think so.

What, we ask ourselves, and we now ask you, what does this statistic mean? To reply for the moment in the negative, we can state with assurance one thing it does *not* mean. It most certainly does not mean that filming the family has ceased to be the single most popular reason for and subject of personal movie making. To believe that would be to go against all human nature.

It would seem to us, then, that we are left with an equally assured conclusion on the positive side. To wit: With both the tyro and the Ten Bester, the family film is the poor relation of personal movies . . .

Why? Does anybody wish to argue the point?

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---

and a razor) and takes one or more frames after each slice. When processed and inverted to normal running order, the title letters will sweep across the background in a highly pleasing and professional manner.

WIPE-OFFS ARE EASY

Either of these reverse production methods may be used in many different ways for animating diagrams or titles. Closely related to these two methods are those used for producing wipe-offs and other optical transitions. Wipes are very simply created by shooting a title—in reverse and frame by frame—as it is gradually *covered* by a black surface. In Fig. 4 the original scene is being wiped off by moving the black card progressively from right to left. Guide lines above and below the title indicate the exact amount to move the card.

Then the film is carefully wound back the exact number of frames required to make the wipe-off. A new picture is now wiped on by the complementary method of *un*covering it frame by frame, with the black card again moved from right to left. Note that the wipe moves, as it always should, in the same direction as the screen movement.

Although the wipe is the easiest of these effects to create, any kind of optical transition is possible if you will prepare a series of consecutive masks that exactly complement each other—i.e., one should be opaque where the other is transparent, and vice versa.

SINGLE-FRAME ANIMATED FIGURES

In addition to titles, the methods of single-frame production are particularly well suited to a wide variety of simple animation effects. Two of the most useful of these methods are shown in Figs. 5 and 6.

Fig. 5 illustrates the technique of sliding objects a little at a time and photographing their motion frame by frame. The possibilities here are almost endless—as anyone with a TV set has found out by watching cigarettes, coffee cans, spark plugs, tape dispensers, etc., march and cavort across his screen.

Fig. 6 shows a method of bending or forming clay or a similar plastic substance. Such objects are moved from position to position and a frame taken after each move. In Fig. 6 the molded medium consists of sticks of electrician's solder. Its pliability enables one to form simple matchstick figures and to bend these figures to act out any desired scene.

To make the figures, tie a bow knot in the solder, trim the ends to the lengths desired for arms and legs, and then add torso and head. The figures are placed on a horizontal sheet of glass, the background being lighted separately from them. In this way it is impossible to tell that the figures are horizontal, since there are no shadows to reveal that they are resting on anything. Being horizontal, they thus free you of the main problem faced by puppet animators: that of making the pesky things stand up! The method is thus both surprisingly quick and easy, at the same time producing movements much more free than the usual puppet style animations.

Figures such as these form one of the three best methods available to the serious amateur who wishes to venture into the field of animation. The other two methods, silhouettes and matchstick animation, will be described in the fifth and final installment of this series. We shall also outline an extremely simple method of synchronizing animation to music.

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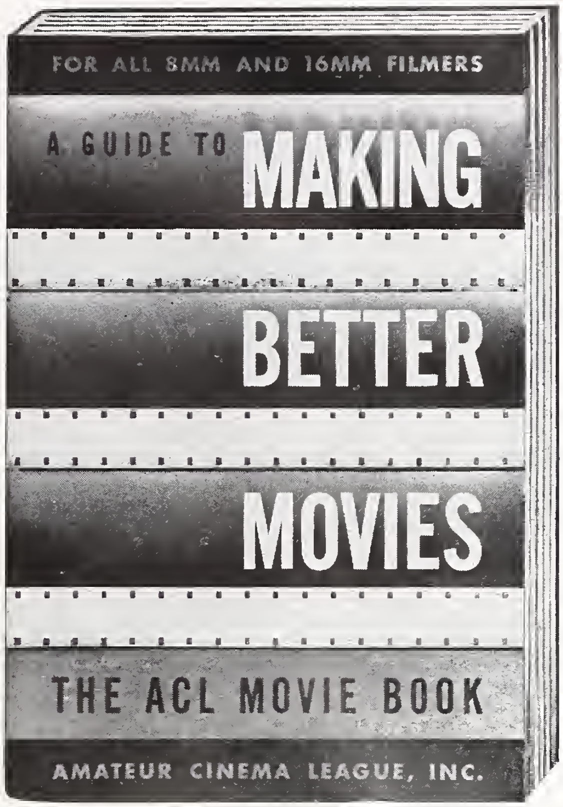
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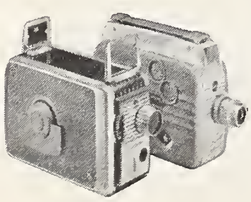

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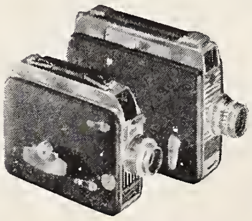

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